CATALOGUE OF
THE LOAN EXHIBITION OF
DRAWINGS & ETCHINGS
BY REMBRANDT

FROM THE
J. PIERPONT MORGAN
COLLECTION

WITH A PREFACE,

BIBLIOGRAPHY & EXPLANATORY NOTES

BY J. NILSEN LAURVIK, *DIRECTOR*

THE PALACE OF FINE ARTS

THE SAN FRANCISCO ART ASSOCIATION

FEBRUARY - MARCH

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REMBRANDT EXHIBITION

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No. 369—The Blindness of Tobit. *Drawing.* About 1650-51

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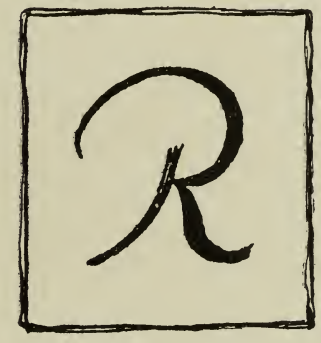

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THE MONOGRAM ON COVER AND TITLE PAGE
AND AUTOGRAPH ON BACK COVER, ARE REPRODUCED FROM
AUTHENTIC SIGNATURES BY REMBRANDT

PREFACE

The Loan Exhibition of Drawings and Etchings by Rembrandt which, through the generous courtesy of Mr. J. Pierpont Morgan, the San Francisco Art Association now offers to the people of San Francisco marks the highest peak so far attained in the series of noteworthy installations made in our Museum in the Palace of Fine Arts during the first four years of its existence. The loan of this priceless and world-renowned collection is another significant indication of the position achieved by our Museum in its brief career in the esteem of the foremost collectors throughout the country, and, in its way, constitutes one of the finest compliments ever paid our city, as never before has Mr. Morgan given any one *carte blanche* to choose from his collection whatever might be desired.

Taking full advantage of this liberality, I have selected the most representative plates, omitting only redundancies in subject and a few plates of lesser value and most of those of doubtful authenticity, the inclusion of which would add little or nothing to our understanding of Rembrandt, if not actually serve to confuse the issue, making more difficult the chronological study of his personal and aesthetic development. The few plates of doubtful or disputed authorship which have been included are shown for the sake of comparison with the authentic plates, affording the students of the psychology of style an opportunity to discover the real virtue in the generally accepted dictum that "the style is the man". To those who esteem character above a pretty dilettantism and to whom art is the revealing index to the true character of persons and periods, no more fascinating quest can possibly be imagined than the pursuit of this elusive will-o'-the-wisp of personality expressed in style, whereby the authentic and veritable lineaments of the face of genius are discovered to us. This is by no means the least of the pleasures afforded one by a study of this remarkable collection of prints, each of which is a page in the spiritual autobiography of its author. And, though the collection as presented here does not include every item comprised in what is known as the Morgan Rembrandt Collection, nevertheless it may be said to represent Rembrandt's whole opus as an etcher, as Mr. Morgan, with the collector's penchant for completeness, included in his collection every plate attributed at one time or another to Rembrandt. Many of these have now, with varying degrees of certainty, been assigned to pupils or followers, such as Ferdi-

nand Bol, the most gifted member of his entourage, to Jan Lievens, the friend and companion of his early Leyden days, and to Jan Van Vliet, to Jacob Koninck and Pieter de With, to Samuel van Hoogstraaten and Govart Flink, all of whom were in more or less active contact with Rembrandt or fell under the influence of his personality during those first ten busy years in Amsterdam when his house on the Joden Breestraat was the rendezvous of scores of pupils and patrons, who, it is said, "had to pray as well as pay" for their portraits.

Every plate which remains unchallenged by all acknowledged authorities is to be found here, as well as practically all those on which most authorities agree, while nothing in the least important has been excluded. The wide divergence of expert opinion on this much debated question of authenticity may be judged by the following summary of the conclusions arrived at by the foremost authorities: Gersaint lists 349 items in his *Catalogue Raissonê*, published in the middle of the eighteenth century and since serving as the basis of all modern catalogues; Bartsch in his Catalogue of 1797, which has come to be universally accepted as the standard work on Rembrandt's etchings, accepts 375 plates as authentic; Charles Blanc in 1880 acknowledged 353. As opposed to this rather too liberal inclusiveness of the first cataloguers who seriously attempted a definition, we have the results of the more conservative and scientific researches of Michel, who in 1893 stopped at 270, and of von Seidlitz, who two years later accepted 264, while Friedrich Lippmann in 1906 accepts the same number as Michel, and Arthur M. Hind, in his catalogue of 1912, so far the most painstaking and scientific attempt made to establish a chronological classification of Rembrandt's etched work, lists 303 plates as authentic. But the outstanding example of how far it is possible to go in the direction of elimination of so-called doubtful plates is found in the hyper-aesthetic exclusiveness of certain latter-day critics, such as the etcher Alphonse Legros, who admits not more than 71 plates as surely from the hand of the master, and 42 more as possible, and the cautious conservatism of Professor Singer of the Dresden Print Cabinet, who follows as a close second with 140. It will be apparent, therefore, that the selection shown here — numbering 257 plates in most of their different states — comprises everything of consequence that may reasonably be included in the category of Rembrandt's etched works; and when one considers that these plates are presented in impressions for the most part impeccable and often in states of

great rarity it becomes doubly apparent that we are confronted with a rare if not unique opportunity to study the range and power of Rembrandt's genius.

To facilitate study of the progressive development of the man and his art (the two are really one, the art being merely the medium through which the man reveals himself) the collection will first be arranged chronologically and later according to subject as classified by Bartsch, which will make possible a comparative study of the varying treatments accorded kindred subjects such as portraits, landscapes, religious, genre, and classical pieces in the earlier and later plates, and it is hoped by this means to present the clearest possible impression of "the spirit", as Laurence Binyon has it, "of one of the fullest, deepest natures that ever breathed". As Frank Weitenkampf so aptly puts it, "The attraction of Rembrandt, the supreme master in his sphere, is a thing apart from, and above, considerations of technique merely, or of elegance or grace of treatment, or grandeur or beauty of subject. It is a matter preeminently of personality". And nowhere is the unfolding of this rich nature so clearly and intimately indicated as in the etchings wherein all who run may read the simple yet profoundly moving story of his life. Not alone because in the etchings are revealed so clearly the progressive steps in the development of Rembrandt's ideas from one "state" to another, so strikingly manifested in the two states of the "Ecce Homo" and in the marvelous transformation wrought in the successive states of the "Three Crosses", but as much because etching in itself affords an opportunity for "the most clean-cut possible translation of the character of the artist", as Baudelaire so truly remarks in his *Peintres et Aqua-fortistes*, does an exhibition of Rembrandt's etchings offer the possibility of a richer, more varied aesthetic and spiritual experience than do his paintings. In this connection it is worth noting that Rembrandt as well as Dürer devoted as much if not more attention to engraving and etching as to painting, and some of the greatest flights of their genius are to be found expressed within the limited area of the copper plate with a force and eloquence unrivaled even by their finest achievements in painting, which compels one to the conclusion that a great work of art is so by reason of the greatness of its inner content rather than by its outward bulk.

In one of his letters Henrik Ibsen declares: "I have written nothing that I have not myself experienced", and the longer one studies Rembrandt's art the more one is convinced, I am sure, that he painted and etched only what

he himself had lived. In the richness of their inner content these etchings constitute one of the most remarkable spiritual autobiographies in the whole history of graphic art. Rembrandt the man is always present in his work, not only in the marvelous series of autobiographical self-portraits, in which one may trace the whole inner growth of the man through years of changing fortune, but in the richly revealing series of family portraits, of genre and biblical pictures we see the expanding soul of him as he records his reactions in the presence of the mystery of life; we behold him in moods of high exaltation, the happy husband and the courted idol of the élite, and in his moments of deep melancholy, forgotten, neglected, dying in obscurity: the noble history of a man whose life was a synthesis of humanity. Princes and paupers, strolling musicians, beggars, rat catchers, famous divines, scholars and scientists, the outcast leper, ship builders, merchants, bankers, patricians and substantial burghers, all pass in review before us, a veritable *Comédie Humaine*, with the protagonists of the sacred drama of God and Man presented in a spirit at once so lofty and so imbued with humanity as to have assured them universal acceptance by hardened sceptics no less than by the most ardent believers. And all this expressed so simply, without the slightest affectation or mannerism.

His line is never line for its own sake, nor did he ever present anything in outline, detached and out of relation to its environment. We now know that the idea of relativity is one of the highest and least commonly understood of all philosophical concepts, the true key to any real comprehension of time and space and all that moves and has its being therein. Rembrandt was the first practitioner of the plastic arts to realize the full significance of this law of relativity, and his marvelous chiaroscuro (that delicately organized juxtaposition of opposites with its subtle interplay of light and darkness wherein one plane impinges on another, merging into its successor, thereby simulating the very spirit as well as appearance of reality), this magical chiaroscuro, is his expression of this profound insight. By means of his subtle and poetic application of this generic principle he created at once the physical as well as the psychological *milieu* appropriate to his subject. And this is his great triumph, the secret of that intangible element in his work which endows it with the mysterious vitality of life itself, giving to his men and women a personality more clearly defined and consequent than that of most living persons, because they are, so to speak, all of a piece, seen in true rela-

tion to their environment. He was the first of realists, perhaps the only absolute realist so far produced in graphic art, in the sense that he above all others apprehended and expressed that inner reality which gives force and validity to the outward seeming, affirmed in a letter to one of his friends, in which he said his constant effort was to put into his works "as much of life and reality as possible".

The facts of Rembrandt's career are too well known and so easily accessible that I have not thought it necessary to burden this all too brief preface with a recital of them, and those who may wish to pursue the subject further are referred for guidance to the Bibliography appended herewith.

In conclusion we wish to record our grateful appreciation of Mr. Morgan's generosity in allowing his collection to be exhibited so far away from home, and to make acknowledgment of the co-operation of the following men and women whose sponsorship has made the exhibition possible by guaranteeing the expenses involved in bringing the collection to San Francisco: Messrs. M. J. Brandenstein, William H. Crocker, John S. Drum, Joseph D. Grant, R. B. Hale, Mrs. Phoebe A. Hearst*, Messrs. I. W. Hellman, Jr., Jesse W. Lilienthal*, C. C. Moore, Captain Fritz S. Olsen, Jacob Stern, E. J. Tobin, H. A. van Coenen Torchiana, Baron J. C. van Eck, and John I. Walter; while Messrs. Erwin H. Furman, Edward DeWitt Taylor, Henry H. Taylor, and Baron and Baroness J. C. van Eck have by their generous support, made possible the publication of this handsome catalogue, in the making of which Mr. Robert Rea, the Librarian of our Public Library, and Miss Byrne of the Reference Department have materially aided by supplying us with the list of titles of all books in the Library referring to Rembrandt, the same being starred in the Bibliography, and last but not least we wish to express our deep appreciation of the unremitting thought and attention devoted by printer and engraver to perfecting their part of this publication, and to thank W. P. Fuller & Company for their kindness in lending us the glass required for the installation of the prints.

J. Nilsen Laurvik, Director.

San Francisco, February 28, 1920.

*Deceased.

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CATALOGUE

CATALOGUE

The dimensions are given in millimeters, and the "B" numbers in parentheses refer to the Bartsch Catalogue. The variations in the spelling of the artist's signature follow the originals on the plates.

A. ETCHINGS

1. (B. 354) REMBRANDT'S MOTHER: HEAD & BUST three quarters right. *Signed with* monogram *and dated:* 1628. SECOND STATE [66 x 63]

2. (B. 352) REMBRANDT'S MOTHER: HEAD ONLY, FULL FACE. *Signed with* monogram *and dated:* 1628. SECOND STATE: two Impressions [62 x 64]

6. (B. 116) THE SMALL LION HUNT (WITH ONE LION). *About* 1630–41. Only ONE STATE known [158 x 118]

   This is one of three Hunting Scenes which Rembrandt etched in the manner of Rubens, and corresponds somewhat to the central group in the latter's "Lion Hunt" at Munich. Dr. Hofstede de Groot has assigned the production of this plate to the year 1629 or 30.

7. (B. 164) BEGGAR MAN AND BEGGAR WOMAN CONVERSING. *Signed with* monogram *and dated:* 1630. SECOND STATE [78 x 66]

9. (B. 163) BEGGAR STANDING, LEANING ON A STICK. *About* 1630–32. Only ONE STATE known [85 x 46]

11. (B. 174) BEGGAR SEATED ON A HILLOCK. *Signed with* monogram *and dated:* 1630. SECOND STATE [116 x 69]

12. (B. 179) BEGGAR WITH A WOODEN LEG. *About* 1630. First State [114 x 66] and Second State [113 x 66], after plate had been slightly reduced.

13. (B. 165) BEGGAR MAN & BEGGAR WOMAN COMING FROM BEHIND A BANK. *About* 1630. Fifth State. After the reduction of the plate from its original size: [116 x 84] to: [97 x 66] which eliminated the monogram signature appearing on the First, Second, and Third States.

14. (B. 151) OLD MAN IN A CLOAK AND FUR CAP LEANING AGAINST A BANK. *Signed with* monogram: *about* 1630–35. First State [112 x 78]

15. (B. 162) BEGGAR IN A HIGH CAP, STANDING AND LEANING ON A STICK. *About* 1630–32. Second State [156 x 120]

16. (B. 172) RAGGED PEASANT WITH HIS HANDS BEHIND HIM, HOLDING A STICK. *About* 1630. Third and Fourth States [92 x 67]

17. (B. 54) THE FLIGHT INTO EGYPT: A SKETCH. *About* 1630. Fourth State [79 x 51]

    The plate in its entirety, before being cut down, which represents the First State of it, exists only at Amsterdam and Paris. It measures [135 x 84].

18. (B. 51) THE PRESENTATION IN THE TEMPLE (WITH THE ANGEL): SMALL PLATE. *Signed with* monogram *and dated:* 1630. Second State [102 x 78]

19. (B. 48) THE CIRCUMCISION: SMALL UPRIGHT PLATE. *About* 1630. First and Second States [88 x 64]

21. (B. 304) BUST OF A MAN IN FULL FACE, WEARING A CLOSE CAP (REMBRANDT'S FATHER?). *Signed with* monogram *and dated:* 1630. FIFTH and SIXTH STATES [97 x 73]

22. (B. 321) BUST OF A MAN WEARING A HIGH CAP (REMBRANDT'S FATHER?). *Signed with* monogram *and dated:* 1630. SECOND STATE [102 x 85]

23. (B. 292) BALD-HEADED MAN IN PROFILE TO RIGHT (REMBRANDT'S FATHER?). *Signed with* monogram *and dated:* 1630. INTERMEDIATE STATE between Third and Fourth States [69 x 58]

24. (B. 294) BALD HEADED MAN IN PROFILE TO THE RIGHT: SMALL BUST (REMBRANDT'S FATHER?). *Signed with* monogram *and dated:* 1630. SECOND STATE [57 x 43]

26. (B. 291) BUST OF AN OLD MAN WITH FLOWING BEARD AND WHITE SLEEVE. *About* 1630. Only ONE STATE known [71 x 64]

27. (B. 325) BUST OF AN OLD MAN WITH FLOWING BEARD, THE HEAD BOWED DOWN. *Signed with* monogram *and dated:* 1630. Only ONE STATE known [89 x 75]

28. (B. 309) BUST OF AN OLD MAN WITH FLOWING BEARD: THE HEAD INCLINED THREE-QUARTERS RIGHT. *Signed with* monogram *and dated:* 1630. FIRST STATE [98 x 81]

29. (B. 24) REMBRANDT WITH A FUR CAP AND LIGHT DRESS. *Signed with* monogram *and dated:* 1630. FIFTH STATE [62 x 52]

30. (B. 10) REMBRANDT GRIMACING. *Signed with* monogram *and dated:* 1630. SECOND and THIRD STATES [72 x 61]

31. (B. 13) REMBRANDT WITH MOUTH OPEN AS IF SHOUTING. *Signed with* monogram *and dated:* 1630. Second, and Intermediate State between the Second and Third [73 x 62]

32. (B. 320) REMBRANDT WITH STARING EYES. *Signed with* monogram *and dated:* 1630. Second State [51 x 46]

33. (B. 1) REMBRANDT WITH BUSHY HAIR AND SMALL WHITE COLLAR. *Signed with* monogram: *about* 1630. Second State [57 x 49]

34. (B. 316) REMBRANDT IN A CAP, LAUGHING. *Signed with* monogram *and dated:* 1630. Fifth State [48 x 44]

38. (B. 138) THE BLIND FIDDLER. *Signed with* monogram *and dated:* 1631. Fourth State [78 x 53]

42. (B. 201) DIANA BATHING. *Signed with* monogram: *about* 1631. First State [177 x 158]

43. (B. 198) NAKED WOMAN SEATED ON A MOUND. *Signed with* monogram in First State: *about* 1631. Second State [177 x 160]

44. (B. 204) DANAË AND JUPITER; ALSO CALLED JUPITER AND ANTIOPE: THE SMALLER PLATE. *Signed with* monogram: *about* 1631. Third State [84 x 112]

This plate is evidently the one referred to in the inventory of Clement de Jonghe's Rembrandts as "Venus en Satyr".

47. (B. 260) BUST OF AN OLD MAN WITH A LONG BEARD, LOOKING DOWN. *Signed with* monogram *and dated:* 1631. First State [119 x 117] and Second State [119 x 106]

48. (B. 315) BUST OF AN OLD MAN WITH FLOWING BEARD,

No. 52—Rembrandt's Mother with a Black Veil. About 1631

No. 54—Rembrandt with Turned-up Hat and Embroidered Mantle. 1631

HEAD NEARLY ERECT. *Signed with* monogram *and dated:* 1631. SECOND STATE [67 x 64]

49. (B. 312) BUST OF AN OLD MAN WITH FUR CAP AND FLOWING BEARD. *About* 1631. SECOND STATE [62 x 53]

50. (B. 349) REMBRANDT'S MOTHER HOLDING HER HAND TO HER CHEST. *Signed with* monogram *and dated:* 1631. FIRST and SECOND STATES [94 x 66]

This, like several other of Rembrandt's plates, has suffered the misfortune of being "re-worked" by a certain C. H. Watelet who has duly celebrated his achievement by the following inscription, which appears on what is known as the Third and Fourth States of the plate: C. H. W. Reparavit, 1760, Bruxelles.

51. (B. 348) REMBRANDT'S MOTHER SEATED FACING RIGHT, IN AN ORIENTAL HEAD-DRESS: HALF LENGTH, SHOWING HANDS. *Signed with* monogram *and dated:* 1631. SECOND, and INTERMEDIATE STATE between the Second and Third States [145 x 129]

52. (B. 343) REMBRANDT'S MOTHER WITH A BLACK VEIL. *Signed with* monogram: *about* 1631. THIRD STATE [147 x 130]

53. (B. 263) MAN WITH A SHORT BEARD IN HIGH FUR CAP (REMBRANDT'S FATHER?). *Signed with* monogram *and dated:* 1631. THIRD STATE [146 x 130]

54. (B. 7) REMBRANDT WITH TURNED-UP HAT AND EMBROIDERED MANTLE. *Signed with* monogram *and dated:* 1631. NINTH STATE [146 x 130]

55. (B. 8) REMBRANDT WITH LONG BUSHY HAIR: HEAD ONLY. *About* 1631. SIXTH STATE [64 x 60]

56. (B. 16) REMBRANDT IN A ROUND FUR CAP. *Signed with* monogram *and dated:* 1631. Only One State known [63 x 58]

57. (B. 2) REMBRANDT WITH MOUSTACHES & SHORT BEARD. *About* 1631. Second State [50 x 44]

58. (B. 319) REMBRANDT WITH CAP PULLED FORWARD. *About* 1631. Fourth and Fifth States [50 x 42]

62. (B. 14) REMBRANDT IN A SLANT FUR CAP & ROBE. *Signed with* monogram *and dated:* 1631. First State [63 x 56]

63. (B. 15) REMBRANDT IN A MANTLE AND CAPE. *Signed with* monogram *and dated:* 1631. Fourth and Fifth States [64 x 54]

65. (B. 322) BUST OF A YOUNG MAN IN A CAP. *Signed with* monogram *and dated:* in First State 1631. Second State, plate reduced, monogram and date eliminated [50 x 47]

66. (B. 6) REMBRANDT IN A FUR CAP AND A DARK CLOAK. *About* 1631. Fourth State [66 x 60]

69. (B. 135) PEASANT WITH HIS HANDS BEHIND HIS BACK. *Signed with* monogram *and dated:* 1631. Fifth and Sixth States [59 x 49]

75. (B. 175) AN OLD BEGGAR SEATED WITH HIS DOG. *Signed with* monogram *and dated:* 1631 or 51. Second State [109 x 81]

The only impression known of the First State is at Paris and is a maculature printed on the back of number 75*.

76. (B. 134) THE ONION WOMAN. *Signed with* monogram *and dated:* in Second State, 1631. SECOND and THIRD STATES [126 x 85]

This plate has been questioned as being actually by the hand of Rembrandt; it is thought to be pupil work after a drawing by the master.

77. (B. 171) THE LEPER ("LAZARUS KLAP"). *Signed with* monogram *and dated:* 1631. THIRD [92 x 63] and SIXTH [85 x 59] STATES.

The only impression known of the First State at Paris is a maculature printed on the back of the same paper which contains number 77. The plate is traditionally known as "Lazarus Klap", referring to a leper with his clapper.

79. (B. 166) BEGGAR WITH A CRIPPLED HAND LEANING ON A STICK. *About* 1631. FIRST STATE [97 x 42]

This as well as the following is characterized by Bartsch as in the manner of Callot.

80. (B. 168) OLD BEGGAR WOMAN WITH A GOURD. *About* 1631. SECOND STATE [102 x 45]

82. (B. 55) BUST OF AN OLD WOMAN IN FURRED CLOAK AND HEAVY HEAD-DRESS. *Signed with* monogram *and dated:* 1631. THIRD STATE (according to Rovinski), SECOND STATE (according to von Seidlitz and Hind), FIFTH STATE (according to Rovinski), and FOURTH STATE (according to von Seidlitz and Hind) [58 x 53]

83. (B. 358) BUST OF AN OLD WOMAN IN A HIGH DRESS BOUND ROUND THE CHIN. *About* 1631. SECOND STATE [71 x 58]

84. (B. 307) BUST OF A BEARDLESS MAN IN A FUR CLOAK AND CAP, LOOKING DOWN (REMBRANDT'S FATHER?). *Signed with* monogram *and dated twice:* 1631

85. (B. 324) BUST OF A BALD-HEADED MAN IN A FUR CLOAK,

LOOKING TOWARDS THE RIGHT (REMBRANDT'S FATHER?). *Signed with* monogram *and dated:* 1631. SECOND and THIRD STATES [66 x 58]

90. (B. 363) THE HEAD OF REMBRANDT AND OTHER STUDIES. *About* 1632–34. SECOND STATE [99 x 103]

91. (B. 344) REMBRANDT'S MOTHER IN WIDOW'S DRESS AND BLACK GLOVES. *Signed:* Rembrandt f. *about* 1632. SECOND and THIRD STATES [150 x 114]

By various authorities this plate is regarded as being largely the work of Rembrandt's pupils during the early Amsterdam period, and that Rembrandt personally added only a few finishing touches and the signature, which is accepted by all authorities as genuine.

92. (B. 262) OLD MAN SEATED, WITH FLOWING BEARD, FUR CAP & VELVET COAT. *Signed with* monogram: *about* 1632. SECOND STATE [150 x 129]

93. (B. 152) MAN STANDING IN ORIENTAL COSTUME AND PLUMED FUR CAP. *Signed with* monogram *and dated:* 1632. SECOND STATE [107 x 78]

94. (B. 101) ST. JEROME KNEELING IN PRAYER: ARCHED PLATE. *Signed and dated:* Rembrant f. 1632. SECOND STATE [108 x 80]

95. (B. 62) THE HOLY FAMILY: THE VIRGIN WITH A BASKET OF LINEN. *Signed with* monogram: *about* 1632. Only ONE STATE finally accepted [95 x 71]

96. (B. 73) THE RAISING OF LAZARUS: THE LARGER PLATE.

No. 97 — The Rat Killer. 1632

No. 108—Rembrandt in Cap and Scarf. 1633

Signed with monogram *and surname:* v. Rijn f. *about* 1632. NINTH and TENTH STATES [366 x 258]

97. (B. 121) THE RAT KILLER. *Signed with* monogram *and dated:* 1632. SECOND STATE [140 x 124]

98. (B. 141) POLANDER WITH PLUMED HAT AND SABRE LEANING ON A STICK, FACING LEFT. *About* 1632–35. INTERMEDIATE between Third and Fourth, Fourth and Fifth States [82 x 43]

101. (B. 90) THE GOOD SAMARITAN. *Signed and dated* in the Fourth State: Rembrandt. Inventor. et. fecit. 1633. FIRST and FOURTH STATES. First State [258 x 218]. Fourth State slightly reduced [257 x 208]. Signature and date added.

The impression of the latter in this collection is unusually fine and is one of the rare impressions showing margins and plate lines.

103. (B. 81) THE DESCENT FROM THE CROSS: LARGE PLATE. *Signed and dated:* Rembrandt f. cum pryvl' 1633. SECOND STATE [530 x 410]

While it may indeed be doubted whether the execution of this plate is in its entirety the work of Rembrandt himself, there can be little doubt that the design in its conception and general execution is that of Rembrandt. Both in the types presented as well as in the building up of the structural lines of the composition, it accords with the underlying principle of Rembrandt's art. Moreover, it is quite obvious that in the figure of the stocky young man on the ladder to the right of the cross we have a portrait of Rembrandt himself corresponding very closely to his self portrait "In a Cap and Scarf" (No. 108) executed in the same year as this composition; while in the figure of the young woman seated at the foot of the ladder I recognize the likeness of Saskia, at whose cousin's house Rembrandt was staying during the early years at Amsterdam. The plate was first published by this cousin, Hendrik van Uylenburch, whose name was inscribed as publisher on the Third State of the plate. The likeness of the figure to Saskia, which is possibly the first known portrait of her, may be confirmed by comparing it with Rembrandt's portrait of her, "With Pearls in her Hair" of 1634 (No. 112), in which she is wearing the same pearl earring as in

"The Descent from the Cross". But the heavy, dry style of etching intermixed with graver work is certainly by the hand of a pupil or assistant working in the master's studio under his direction, as is probably true also of "The Christ before Pilate" (No. 143) the general workmanship of which bears a strong resemblance to the present plate. This plate, like so many others, was also re-worked by Watelet, in whose sales catalogue of 1786 this fact is noted.

104. (B. 38) JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH. *Signed:* Rembrant. van. Rijn. fe. *About* 1633. First and Second States [107 x 80]

The attribution of this plate to Rembrandt has been much disputed, though Hind and Bartsch list it among the "authentic etchings" of the master.

105. (B. 52) THE FLIGHT INTO EGYPT: SMALL PLATE. *Signed and dated:* Rembrandt inventor et fecit. 1633. First State [89 x 62]

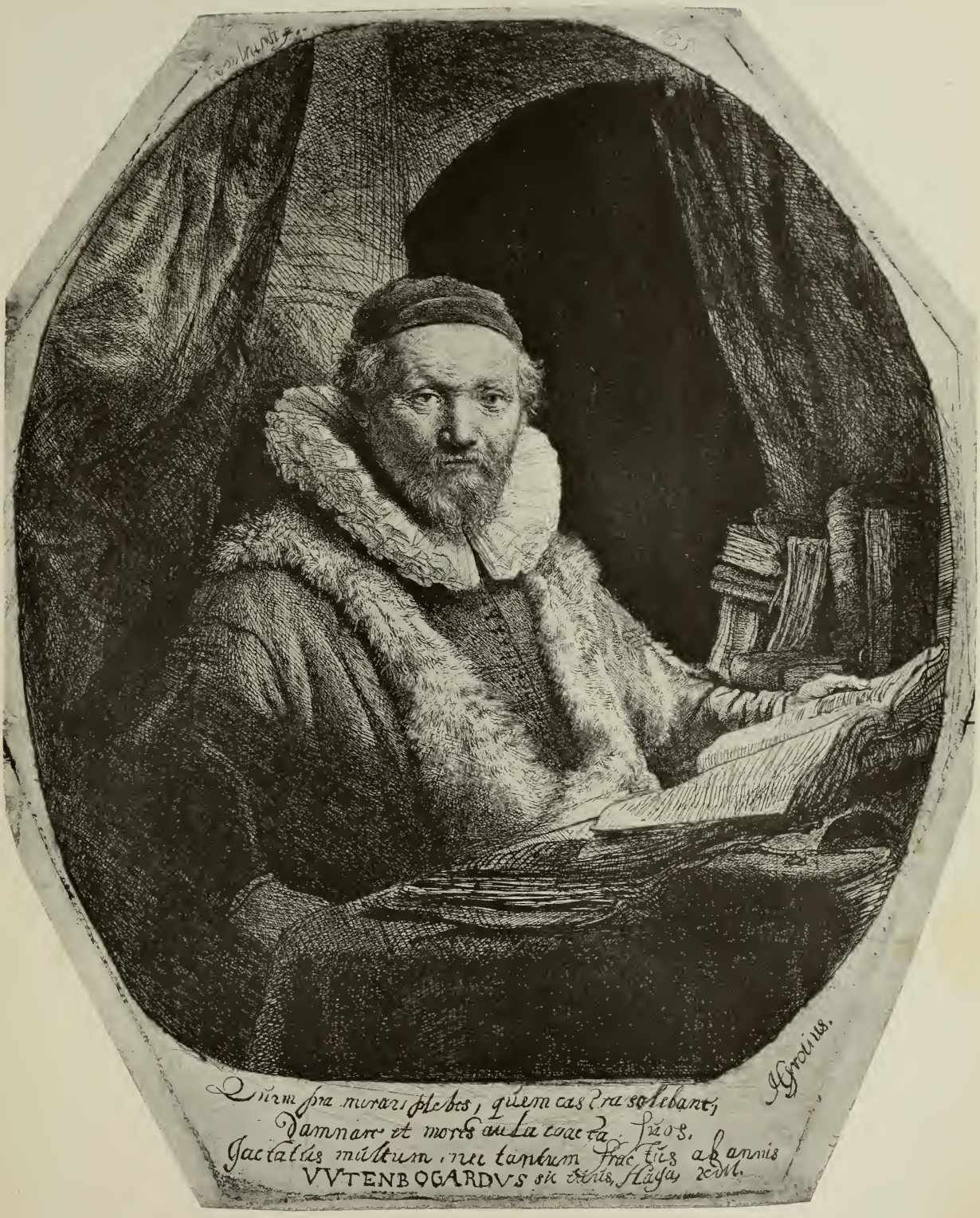
106. (B. 111) CONTRARY FORTUNE. *Signed and dated:* Rembrandt f. 1633. Second State [111 x 167]

This etching was used, together with seventeen etchings by W. Basse and an engraved title page, to illustrate a book by E. Herckmans,"Der Zee-Vaert Lof" (The Praise of Sea Faring), published in Amsterdam in 1674. Seymour Haden and other authorities are inclined to attribute the work to Bol; while Mr. Hind regards it as being by Rembrandt.

107. (B. 351) REMBRANDT'S MOTHER IN A CLOTH HEAD-DRESS, LOOKING DOWN: HEAD ONLY. *Signed and dated* from Second State onwards: Rembrandt f. 1633. Second State [42 x 40]

108. (B. 17) REMBRANDT IN CAP AND SCARF. *Signed and dated:* Rembrandt f. 1633. Third State [42 x 40]

109. (B. 18) REMBRANDT WITH DRAWN SABRE HELD UPRIGHT. *Signed and dated:* Rembrandt f. 1634. Third State [124 x 102]


Quem pro muraris plebes, quem cas?ra solebant,
Damnare et mortis aula coacta suos,
Jactatus multum, nec tantum fracus ab annis
VVTENBOGARDVS sic stetit, Hagæ, senex.

No. 128—Jan Uytenbogaert, Preacher of the Sect of Arminian Remonstrants. 1635

No. 142—The Strolling Musicians. About 1635

110. (B. 23) REMBRANDT WITH A SABRE AND PLUMED CAP IN AN OVAL. *Signed and dated:* Rembrandt f. 1634. SECOND and THIRD STATES [130 x 108]

111. (B. 266) JAN CORNELIS SYLVIUS, PREACHER. *Signed and dated:* Rembrandt f. 1634. INTERMEDIATE STATE between the First and Second State [167 x 140]

The impression of the Second State of this plate in this collection is inscribed in the lower margin in XVII-century handwriting, possibly Rembrandt's: J. Silvius, and on the back of the print a contemporary inscription in another hand reading the same as the foregoing. The subject of this portrait was a cousin by marriage and guardian to Rembrandt's wife Saskia.

112. (B. 347) REMBRANDT'S WIFE SASKIA WITH PEARLS IN HER HAIR. *Signed and dated:* Rembrandt f. 1634. FIRST STATE according to von Seidlitz [86 x 66]

This is one of the most charming portraits of Rembrandt's wife Saskia made in the year of their marriage.

113. (B. 345) YOUNG WOMAN READING. *Signed and dated:* Rembrandt f. 1634. THIRD STATE [123 x 100]

114. (B. 177) A PEASANT: ONE OF A PAIR, CALLING OUT. *Signed and dated:* Rembrand[t] f. 1634. Only ONE STATE known [112 x 43]

Above the figure is etched the inscription: "Tis vinnich kout" (it's very cold).

115. (B. 178) A PEASANT: THE OTHER OF THE PAIR, REPLYING. *Signed and dated:* Rembran[dt] f. 163(4). Only ONE STATE known [111 x 39]

The etched inscription above the figure reads: "Dats Niet" (that's nothing). It is more than probable that Rembrandt borrowed the idea of this pair of etchings from two engravings of peasants by Hans Sebald Beham, similarly inscribed "est ist Kalt Weter" and "Das schadet nit". Rembrandt's treatment of the subject is quite different, however.

118. (B. 39) JOSEPH & POTIPHAR'S WIFE. *Signed and dated:* Rembrandt f. 1634. First and Second States [90 x 114]

119. (B. 100) ST. JEROME SITTING AT THE FOOT OF A TREE, READING. *Signed and dated:* Rembrandt f. 1634. Second State [108 x 89]

120. (B. 44) THE ANGEL APPEARING TO THE SHEPHERDS. *Signed and dated:* Rembrandt f. 1634. Third State [262 x 219]

121. (B. 88) CHRIST AT EMMAUS: THE SMALL PLATE. *Signed and dated:* Rembrandt f. 1634. Only One State accepted [101 x 71]

122. (B. 71) CHRIST AND THE WOMAN OF SAMARIA. *Signed and dated:* Rembrandt f. 1634. First State [121 x 106]

123. (B. 80) THE CRUCIFIXION: SMALL PLATE. *Signed:* Rembrandt f. *About* 1634. Second State, wiped clean; and Second State with artificial wiping, giving a monotype-like effect [95 x 67]

The latter is a very rare impression—there is another similar impression in the British Museum.

124. (B. 68) THE TRIBUTE MONEY. *About* 1634. First State [73 x 103]

125. (B. 97) THE STONING OF ST. STEPHEN. *Signed and dated:* Rembrandt f. 1635. First State [95 x 85]

126. (B. 69) CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE. *Signed and dated:* Rembrandt f. 1635. First State [135 x 167]

The inspiration for the figure of Christ in this composition is found in a woodcut of the same subject by Dürer.

127. (B. 340) THE GREAT JEWISH BRIDE. *Signed with* monogram *and dated:* 1635. First and Fourth States [220 x 168]

The commonly accepted name for the plate is derived from the tradition that the sitter was the daughter of Ephraim Bonus, but the noted French authority, Blanc, inclines to the belief that it is a fanciful portrait of Saskia, which is also accepted as a possibility by Hind.

128. (B. 279) JAN UYTENBOGAERT, PREACHER OF THE SECT OF ARMINIAN REMONSTRANTS. *Signed and dated* from the Third State onwards: Rembrandt f. 1635. Fifth State [224 x 187]

Jan Uytenbogaert, or Johannes Wtenbogaert, born in 1557, died in 1644, was the tutor to Prince Frederick Henry, and one of the most influential men in Holland during his time. In 1589 he was invited to The Hague by Prince Maurice and Oldenbarnevelt, whose friendship and support he retained until 1618, when he fell out of favor with the Court and went into retirement in Paris, whence he returned to Holland in 1626 without, however, regaining his former influence. He was the leader of the Arminian Remonstrants in their struggle with the strict Calvinists. The Latin verses appearing on the plate from the Third State onwards are by Hugo Grotius, the celebrated Latinist and reputed father of International law, who was one of his closest friends.

129. (B. 350) AN OLD WOMAN FALLEN ASLEEP OVER A BOOK. *About* 1635–37. Only One State known [69 x 52]

130. (B. 290) OLD BEARDED MAN IN HIGH FUR CAP. *Signed:* Rembrandt. *About* 1635. Only One State known [112 x 100]

131. (B. 286) THE FIRST ORIENTAL HEAD (REMBRANDT'S FATHER?). *Signed and dated:* Rembrandt Geretuc[kt] 1635. Second State, and Intermediate State between the Second and Third [150 x 124]

This plate has been the subject of much controversial discussion, the work being attributed to Rembrandt's contemporary, Jan Lievens, as well as to Rembrandt's pupils. The most generally accepted theory is that the present plate is a reversed

and slightly modified copy of Lieven's etching, executed by some pupil of Rembrandt's and "retouched" by the master himself in 1635, when the signature and date were added. At all events, the expression of the head is imbued with a spirit and vitality not unworthy of the master himself. The same general hypothesis applies to the following.

132. (B. 287) THE SECOND ORIENTAL HEAD (REMBRANDT'S FATHER?). *Signed:* Rembrandt geretuckert. *About* 1635. Only One State known [150 x 125]

133. (B. 288) THE THIRD ORIENTAL HEAD. *Signed and dated:* Rembrandt geretuck 1635. Only One State known [155 x 134]

134. (B. 289) YOUNG MAN WITH LONG HAIR WEARING A MEZZETIN CAP (CALLED BY HIND "THE FOURTH ORIENTAL HEAD"). *Signed with* monogram. *About* 1635. Second State [158 x 135]

138. (B. 140) POLANDER STANDING WITH HIS ARMS FOLDED (A HURDY GURDY PLAYER). *About* 1635. First State [51 x 47]

139. (B. 129) THE QUACK SALVER. *Signed and dated:* Rembrandt f. 1635. Only One State known [77 x 36]

140. (B. 102) ST. JEROME KNEELING IN PRAYER, LOOKING DOWN. *Signed and dated:* Rembrandt f. 1635. First State: two variants, in one of which the figure of St. Jerome has been printed in monotype.

141. (B. 124) THE PANCAKE WOMAN. *Signed and dated:* Rembrandt f. 1635. Second State, and Intermediate State between Second and Third [109 x 79]

No. 31—Rembrandt with Mouth Open as if Shouting. 1630

No. 32—Rembrandt with Staring Eyes 1630

No. 30—Rembrandt Grimacing. 1630

No. 58—Rembrandt with Cap Pulled Forward. About 1631

No. 35—Rembrandt with Bushy Hair and Small White Collar. About 1630

No. 57—Rembrandt with Moustaches and Short Beard. About 1631

No. 56—Rembrandt in a Round Fur Cap. 1631.

No. 63—Rembrandt in a Mantle and Cape. 1631

No. 55—Rembrandt with Long Bushy Hair: Head Only. About 1631

No. 29—Rembrandt with a Fur Cap and Light Dress. 1630

No. 62—Rembrandt in a Slant Fur Cap and Robe. 1631

No. 34—Rembrandt in a Cap, Laughing. 1630

142. (B. 119) THE STROLLING MUSICIANS. *About* 1635. First and Second States [139 x 116]

This plate is regarded by von Seidlitz as the work of some pupil after a drawing by Rembrandt. Though listed by Mr. Hind among the accepted and authentic works of the master he acquiesces in this view. And I am strongly inclined to share their opinion, as the workmanship is too careless and inept in parts to be by the hand of Rembrandt himself.

143. (B. 77) CHRIST BEFORE PILATE: LARGE PLATE. *Signed and dated in lower margin:* Rembrandt f. 1636 cum privile. Second State [550 x 446]

Generally speaking, the comments on "The Descent from the Cross" (No. 103) are applicable to this plate, though I believe in this instance Rembrandt was only responsible for the design, and that all the actual work is by some other hand, as it is drier and more uninspired in every respect. Again, we see two figures in the composition that might serve to document it as being by Rembrandt: one of the Father in the guise of one of the Pharisees appealing to Pilate, and in the figure of the young man in the cap next to the guard on the left of Christ we again discern a portrait of Rembrandt himself corresponding rather strongly to the head of him on the Sheet of Studies containing the beggar couple, heads of old man and old woman (No. 90), assigned to 1632. However, I find it distinctly inferior in all those qualities that characterize Rembrandt's conceptions. The composition is too theatrical and lacking in coherence, structurally as well as in its ideology, and the characterization of the various types presented is quite formal and utterly lacking in the subtlety we are accustomed to associate with Rembrandt's productions. Bol, Salomon Koninck, Lievens, and van Vliet, have all been suggested as possible authors of this piece. Certainly it is one of the least interesting and valuable artistically of all the plates attributed to Rembrandt, and may well be by one of his lesser contemporaries working under his direction.

144. (B. 19) REMBRANDT & HIS WIFE SASKIA. *Signed and dated:* Rembrandt f. 1636. First State [104 x 95]

145. (B. 365) STUDIES OF SIX HEADS, THE PORTRAIT OF SASKIA IN THE CENTER. *Signed and dated:* Rembrandt f. 1636. Second State [151 x 127]

146. (B. 269) SAMUEL MANASSEH BEN ISRAEL, HEBREW AUTHOR. *Signed and dated:* Rembrandt f. 1636. SECOND STATE [149 x 107]

The subject of this portrait, born in 1604, and died in Middelburg in 1657, was one of Rembrandt's intimate friends who lived near him on the Joden Breestraat in the Jewish quarter in Amsterdam. The four illustrations to a Spanish book, listed under No. 284, were etched by Rembrandt for this author's book entitled "Piedra gloriosa, etc., etc. . . ." published in Amsterdam in 1655.

147. (B. 91) THE RETURN OF THE PRODIGAL SON. *Signed and dated:* Rembrandt f. 1636. FIRST STATE [156 x 136]

Dr. Hofstede de Groot contends that the subject of this plate was directly suggested by an engraving of the same subject by Maerten van Heemskerk, whose "complete engraved work" is listed in the inventory of Rembrandt's possessions.

148. (B. 33) ABRAHAM CARESSING ISAAC. *Signed:* Rembrandt f. *About* 1637. FIRST and SECOND STATES [116 x 89]

149. (B. 30) ABRAHAM SENDING AWAY HAGAR AND ISHMAEL. *Signed and dated:* Rembrandt f. 1637. Only ONE STATE known [125 x 95]

The impression of this plate shown here is a very fine early one.

150. (B. 313) BUST OF AN OLD MAN WITH A SQUARE BEARD WEARING A JEWELED VELVET CAP. *Signed and dated:* Rembrandt f. 1637. Only ONE STATE known [95 x 83]

151. (B. 268) YOUNG MAN MUSING. *Signed and dated:* Rembrandt f. 1637. SECOND STATE [96 x 83]

152. (B. 368) THREE HEADS OF WOMEN, ONE ASLEEP. *Signed and dated:* Rembrandt f. 1637. SECOND and FOURTH STATES [142 x 97]

The lower head bears a strong resemblance to Saskia, as depicted in the portrait of her "With Pearls in her Hair" of 1634.

No. 144—Rembrandt and His Wife Saskia. 1636

No. 156—Rembrandt in Velvet Cap and Plume. 1638

153. (B. 367) THREE HEADS OF WOMEN, ONE LIGHTLY ETCHED. (UPPER HEAD PORTRAIT OF SASKIA.) *About* 1637. SECOND STATE [127 x 102]

154. (B. 342) THE LITTLE JEWISH BRIDE, OR STUDY OF SASKIA AS ST. CATHERINE. *Signed and dated in reverse:* Rembrandt f. 1638. Only ONE STATE known [110 x 78]

155. (B. 372) SKETCH OF A TREE AND THE UPPER PART OF A HEAD WEARING A VELVET CAP. The Head *about* 1638; the Tree possibly later.

The Head is undoubtedly the beginning of a portrait of Rembrandt resembling the following, No. 156.

156. (B. 20) REMBRANDT IN VELVET CAP AND PLUME. *Signed and dated:* Rembrandt f. 1638. SECOND STATE [134 x 103]

157. (B. 26) REMBRANDT IN A FLAT CAP. *Signed:* Rembrandt, *about* 1638. FIRST and SECOND STATES [93 x 62]

158. (B. 311) MAN IN A BROAD-BRIMMED HAT & RUFF. *Signed with* monogram *and dated:* 1630 or 38. FIRST and SECOND STATES [78 x 64]

159. (B. 28) ADAM AND EVE. *Signed and dated:* Rembrandt f. 1638. SECOND STATE [161 x 116]

160. (B. 37) JOSEPH TELLING HIS DREAMS. *Signed and dated:* Rembran[d]t f. 1638. SECOND STATE [110 x 83]

The central figure directly behind Joseph bears a strong resemblance to Rembrandt's self portraits of that period.

161. (B. 99) DEATH OF THE VIRGIN. *Signed and dated:* Rembrandt f. 1639. Second State [409 x 315]

In its loftiness of conception, as well as in the coherent unity of its composition, this plate must be ranked with Rembrandt's greatest works whether in painting or in etching. It breathes a mood of deep and awe-inspiring piety that takes his interpretation of the subject out of the category of formally conceived religious pictures, placing it in the class of those rare works that are begotten out of a deep inner necessity and are, therefore, in the best sense of the word, the authentic documents of the man's spiritual autobiography. Rarely indeed has the intimate relationship between the man's inner and outward life been so interwoven with the matter of his art as in the case of Rembrandt. Unless we are disposed to discount entirely those delicate and far-reaching intuitions which are of the very essence of genius we cannot disregard the rather obvious autobiographical character of this plate, made in the year 1639, which corresponds to the beginning of Saskia's fatal illness, which resulted in her death two years later, and whose end Rembrandt undoubtedly foresaw even then, as is so poignantly revealed to us in the prophetic little plate entitled "Youth Surprised by Death", also made in the same year. Besides its marked autobiographical character, this plate holds another interest for us in that it is one of the earliest in which dry point is employed to any considerable degree.

162. (B. 49) THE PRESENTATION IN THE VAULTED TEMPLE: OBLONG PLATE. *About* 1639 or possibly somewhat later, as Mr. Hind suggests. First and Second States [213 x 290]

As many of the types appearing in this plate occur in the celebrated "hundred guilder" plate, this plate may have been executed at the time of the latter.

163. (B. 369) SEVERAL STUDIES, WITH A WOMAN LYING ILL IN BED. *About* 1639. Only One State known [135 x 151]

The two studies of the woman sick in bed are strongly reminiscent of the known portraits of Saskia and probably represent her in her last illness; while the head in outline directly underneath one of these bears a strong resemblance to Rembrandt himself. The infant nestled in the arms of one of these two figures is perhaps their second daughter, christened Cornelia, July 29th, 1640, the same year in which he lost his mother.

164. (B. 133) A PEASANT IN A HIGH CAP, STANDING, LEANING

ON A STICK. *Signed and dated:* Rembrandt f. 1639. Only One State known [83 x 44]

Two impressions of the same State, the First a contemporary impression, pulled in Rembrandt's lifetime.

165. (B. 109) YOUTH SURPRISED BY DEATH. *Signed and dated:* Rembrandt f. 1639. Only One State known [109 x 78]

The two figures in this plate are so strongly reminiscent of Rembrandt and his wife Saskia that the idea expressed cannot be without significance in relation to Saskia's death in June of 1642, a presentiment of which may have filled the sensitive and intuitive soul of Rembrandt at this time. Indeed it is not unreasonable to suppose that Saskia may even then (at the time this plate was executed) have been in the grip of the fatal illness which resulted in her death. The love of life which was so strong in the heart of both of them at this time is beautifully expressed by the flower being offered by the woman to Death, undoubtedly a carnation, the symbol of life and love, which Death reciprocates by extending towards them the glass with the sands running out. The plate is a beautiful illustration of the intimate connection between Rembrandt's art and the events of his inner life, of which his art was merely the visible expression, which made of his work the greatest spiritual autobiography in the whole history of graphic art.

167. (B. 281) JAN UYTENBOGAERT, RECEIVER-GENERAL (THE "GOLD-WEIGHER"). *Signed and dated:* Rembrandt f. 1639. First and Third States [250 x 204]

The subject of this portrait was a brother of the Jan Uytenbogaert, catalogued here under number 128. In 1639 he acted as intermediary in effecting a settlement of moneys due Rembrandt for pictures from Prince Frederick Henry, and Dr. de Groot suggests that the etching may have been done in recognition of the service. This is one of the several plates that had the misfortune of falling into the hands of the English "amateur", Captain Baillie, who exercised his skill on this as on several other plates, re-working a portion of it, adding shading in various places, notably on the upright cask, the back of the kneeling boy, the deep shadows of the chair, and below the fringe of the tablecloth, giving to the plate a decidedly darker and heavier aspect than originally intended and actually executed by Rembrandt.

168. (B. 21) REMBRANDT LEANING ON A STONE SILL. *Signed and dated:* Rembrandt f. 1639. First and Second States [205 x 164]

It is generally supposed, and with excellent reason I think, that the general lines and pose of this self portrait have their inspiration in the portraits of Baldassare Castiglione by Raphael and Ariosto by Titian, both of which were in Holland at the time. Among the drawings of Rembrandt there is a sketch of the "Castiglione", probably made at the auction in which this picture was sold in 1639, but in spite of this very obvious derivation of the design the work remains characteristically Rembrandt's own in its final effect.

169. (B. 259) AN OLD MAN SHADING HIS EYES WITH HIS HAND. *About* 1639. First State [134 x 114]

170. (B. 265) OLD MAN WITH A DIVIDED FUR CAP. *Signed and dated:* Rembrandt f. 1640. First State [149 x 137]

171. (B. 92) THE BEHEADING OF ST. JOHN THE BAPTIST. *Signed and dated:* Rembrandt f. 1640. First and Third States [128 x 103]

172. (B. 40) THE TRIUMPH OF MORDECAI. *About* 1640 or later. Only One State [174 x 215]

The impression in this collection is a very early one, with much burr.

173. (B. 79) THE CRUCIFIXION: THE SMALL OVAL PLATE. *About* 1640–48. First State [135 x 100]

175. (B. 207) A SMALL GRAY LANDSCAPE WITH A HOUSE AND TREES BESIDE A POOL. *About* 1640. Only One State known [38 x 82]

176. (B. 210) VIEW OF AMSTERDAM. *About* 1640. Second State, according to Mr. Hind, [112 x 153]

No. 161 — Death of the Virgin. 1639

No. 167—Jan Uytenbogaert, Receiver-General (the "Gold-Weigher"), 1639

177. (B. 225) LANDSCAPE WITH A COTTAGE AND HAY BARN. *Signed and dated:* Rembrandt f. 1641. Only One State known [129 x 321]

The scene depicted has been identified by Dr. Jan Six as a View on the River Amstel, into which Rembrandt has combined a distant view of Amsterdam with a nearer view of Kostverloren, shown in the midst of the trees on the right.

178. (B. 226) LANDSCAPE WITH A COTTAGE & A LARGE TREE. *Signed and dated:* Rembrandt f. 1641. Only One State [125 x 320]

179. (B. 233) THE WINDMILL, KNOWN AS "REMBRANDT'S MILL". *Signed and dated:* Rembrandt f. 1641. Only One State known [144 x 207]

Tradition connects this mill with Rembrandt, and since Gersaint's catalogue it has been known as "Rembrandt's Mill". The fine tracery of irregular, panel-like markings covering a portion of the sky was undoubtedly caused by the acid working through the crackle of a ground that was perhaps too brittle.

180. (B. 115) THE SMALL LION HUNT (WITH TWO LIONS). *About* 1641. Second State [154 x 121]

181. (B. 114) THE LARGE LION HUNT. *Signed and dated:* Rembrandt f. 1641. Second State [224 x 300]

As in the case of the two "Small Lion Hunts" the influence of Rubens is to be observed in this plate, in which Rembrandt experimented in a rough and sketchy manner quite foreign to his usual treatment. Though it is imbued with his characteristic verve and vigor, the result achieved is hardly more than the merest preliminary to his usual manner of working. It is chiefly interesting as a revelation of his impressionable temperament, sensitive to generic manifestations in art as well as in life.

182. (B. 98) THE BAPTISM OF THE EUNUCH. *Signed and dated:* Rembrandt f. 1641. Second State [180 x 213]

183. (B. 118) THE THREE ORIENTALS. *Signed and dated in reverse:* Rembrandt f. 1641. Second State [144 x 113]

184. (B. 120) THE SPANISH GYPSY. *About* 1641. Only One State known [133 x 113]

185. (B. 43) THE ANGEL DEPARTING FROM TOBIT AND HIS FAMILY. *Signed and dated:* Rembrandt f. 1641. First State [103 x 154]

The figure of Tobit in reverse is used by Ferdinand Bol in his etching of "Gideon's Sacrifice".

186. (B. 61) VIRGIN & CHILD IN THE CLOUDS. *Signed and dated:* Rembrandt f. 1641. Only One State finally accepted [166 x 104]

As indicated by the head seen upside down, another composition had been started on this plate only to be abandoned.

187. (B. 271) CORNELIS CLAESZ ANSLO, MENNONITE PREACHER. *Signed and dated:* Rembrandt f. 1641. First, Second, and Third States [186 x 157]

188. (B. 310) PORTRAIT OF A BOY IN PROFILE. *Signed and dated:* Rembrandt f. 1641. Only One State known [93 x 66]

According to Blanc this is said to be a Portrait of the young Prince, William Second of Orange.

189. (B. 261) A MAN AT A DESK WEARING A CHAIN AND CROSS. *Signed and dated:* Rembrandt f. 1641. Second and Third States [154 x 102]

190. (B. 136) THE CARD PLAYER. *Signed and dated:* Rembrandt f. 1641. First, Second, and Third States [90 x 81]

The Third State of this plate again presents the edifying spectacle of having been

re-worked by the "improver", C. H. Watelet, who is responsible for the monotonous darkening of the background, robbing the plate of its variety and vivacity of light and shade. He has signed his name in the lower left-hand corner of the plate. For other examples of "improvements" on Rembrandt's original plates by this same person, see No. 50.

195. (B. 356) GIRL WITH A BASKET. *About* 1642. Only One State known [86 x 60]

198. (B. 72) THE RAISING OF LAZARUS: THE SMALLER PLATE. *Signed and dated:* Rembrandt f. 1642. First State [150 x 115]

199. (B. 82) THE DESCENT FROM THE CROSS: A SKETCH. *Signed and dated:* Rembrandt f. 1642. Only One State known [148 x 115]

200. (B. 188) THE FLUTE PLAYER. *Signed and dated* from Second State onward: Rembrandt f. 1642. Fourth State [177 x 144]

201. (B. 105) ST. JEROME MEDITATING IN A DARK CHAMBER. *Signed and dated:* Rembrandt f. 1642. First, Second, and Third States [150 x 173]

202. (B. 148) A STUDENT AT A TABLE BY CANDLE LIGHT. *About* 1642. Eighth State [146 x 132]

This plate has been the subject of much discussion as to its authenticity, Mr. Hind contending that it is and von Seidlitz maintaining that it is not by Rembrandt. I am strongly inclined to agree with Mr. Hind, if for no other reason than that the figure in this composition bears a striking resemblance to the portraits of Rembrandt himself, who probably served as its model. The date assigned to this plate—1642—which is most likely correct, would lend a certain probability to this assumption if we associate the pensive, sad attitude of the man with the death of Saskia in June of the same year. And as we know how largely the very material no less than the inspiration of Rembrandt's art came from within, this is not as far-fetched an assumption as it might at first appear. For confirmation of this identification com-

pare the figure in this plate with the portrait of "Rembrandt in a Slant Fur Cap" of 1631, "Rembrandt in a Cap and Scarf" of 1633, but more especially with the portraits of Rembrandt of 1648: "The Head of Rembrandt on a Sheet of Studies", No. 230 of this catalogue, and "Rembrandt Drawing at a Window", No. 229, in both of which the general contour and facial expression, especially around the eyes and the mouth, correspond so closely as to make it quite certain that they all represent one and the same individual.

203. (B. 232) THE COTTAGE WITH THE WHITE PALING. *Signed and dated:* Rembrandt f. 1642; the date only in the Second State. First, Third, and Fourth States [130 x 158]

204. (B. 157) THE HOG. *Signed and dated:* Rembrandt f. 1643. First State [143 x 154]

205. (B. 212) THE THREE TREES. *Signed and dated:* Rembrandt f. 1643. First and Second States [211 x 280]

This is one of Rembrandt's most celebrated landscapes, ranking in importance and interest with his great painting entitled "The Mill" in the Wiedner Collection. In nobility of conception and in masterly execution it is equaled only by the greatest achievements in the art of landscape interpretation.

205-a. THE THREE TREES: CAPTAIN BAILLIE'S COPY. First and Second States.

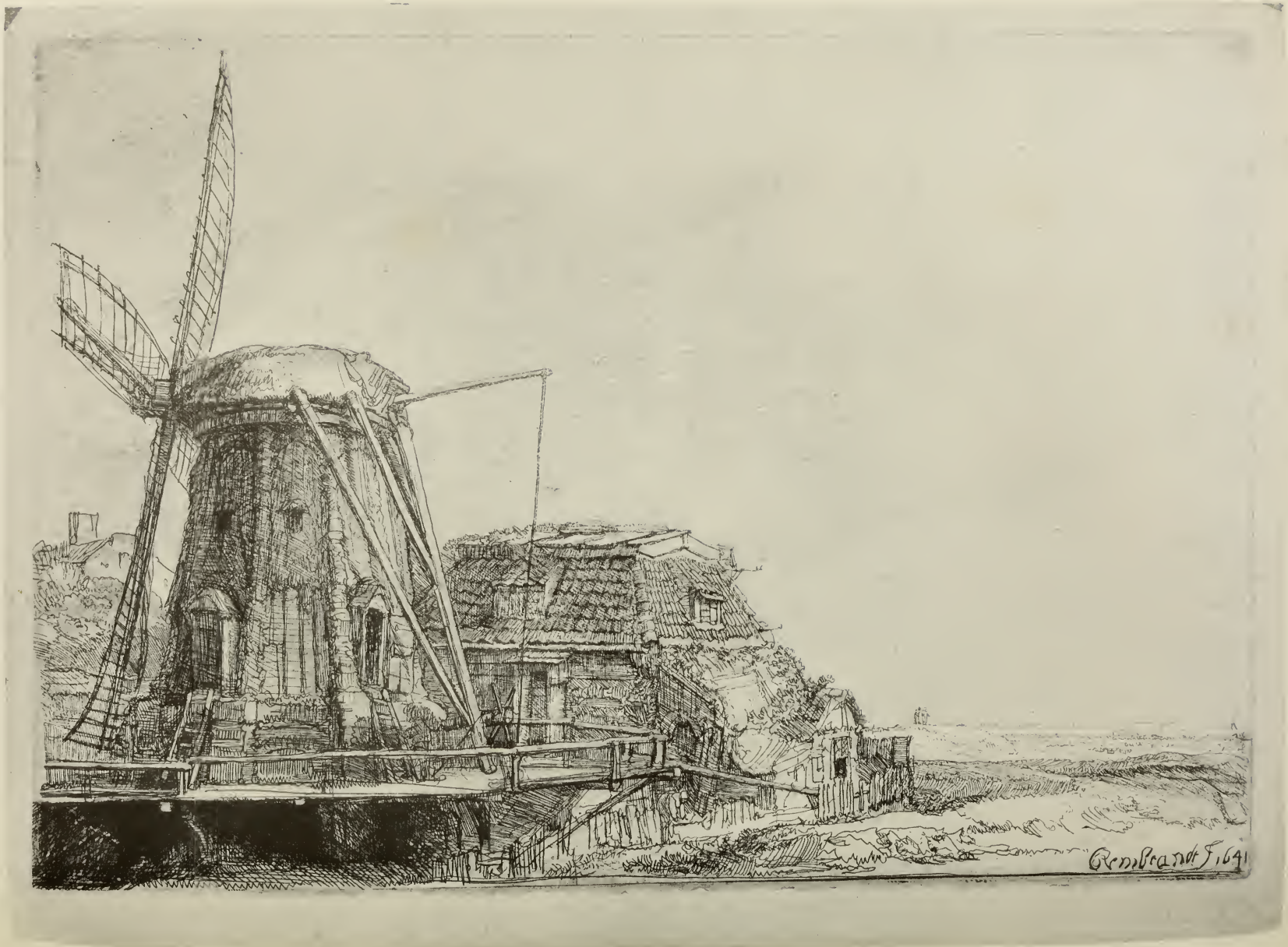
206. (B. 220) THE SHEPHERD AND HIS FAMILY. *Signed and dated:* Rembrandt f. 1644. Only One State known [95 x 67]

208. (B. 57) THE REST ON THE FLIGHT: A NIGHT PIECE. *About* 1644. Fourth State [92 x 59]

209. (B. 208) SIX'S BRIDGE. *Signed and dated:* Rembrandt f. 1645. Third State [129 x 223]

According to Gersaint this plate was etched against time for a wager at the country house of Rembrandt's friend, Jan Six, while the servant was fetching the mustard

No. 168— Rembrandt Leaning on a Stone Sill. 1639



No. 179—The Windmill, Known as "Rembrandt's Mill." 1641

from a neighboring village. As a *tour de force* of expressive and suggestive draftsmanship this plate has been the admiration of all great etchers since, including Whistler, who paid his tribute to it.

210. (B. 209) VIEW OF OMVAL. *Signed and dated:* Rembrandt 1645. Second State [185 x 225]

One of the most charming of Rembrandt's landscape etchings, depicting a bend in the River Amstel near Amsterdam. Here, as in the "Three Trees", he has introduced a note of human interest in the figures of the two lovers in the shadow of the bushes behind the gnarled old willow tree.

212. (B. 228) LANDSCAPE WITH A CANAL AND VESSEL UNDER SAIL. *About* 1645. First State [140 x 207]

213. (B. 219) COTTAGE AND FARM BUILDING WITH A MAN SKETCHING. *About* 1645–48. Only One State known [129 x 208]

214. (B. 34) ABRAHAM SPEAKING TO ISAAC. *Signed and dated:* Rembrandt 1645. Only One State finally accepted [157 x 130]

Very fine early impression.

215. (B. 84) CHRIST CARRIED TO THE TOMB. *Signed:* Rembrandt. *About* 1645. Only One State known [130 x 107]

216. (B. 58) REST ON THE FLIGHT: LIGHTLY ETCHED. *Signed and dated:* Rembrandt f. 1645. Only One State known [129 x 114]

218. (B. 147) AN OLD MAN IN MEDITATION LEANING ON A BOOK. *About* 1645. Second State [132 x 106]

219. (B. 170) A BEGGAR WOMAN ASKING ALMS. *Signed and dated:* Rembrandt f. 1646. First State [81 x 63]

220. (B. 193) STUDY FROM THE NUDE: A MAN SEATED BE-

FORE A CURTAIN. *Signed and dated:* Rembrandt f. 1646. First State and Intermediate State between the First and Second [97 x 166]

221. (B. 196) ACADEMICAL FIGURE OF A MAN SITTING ON THE GROUND. *Signed and dated:* Rembrandt f. 1646. Second State [97 x 166]

222. (B. 194) ACADEMICAL STUDIES OF MALE NUDE FIGURES. *About* 1646. First and Second States [194 x 228]

225. (B. 280) JAN CORNELIS SYLVIUS, PREACHER: POSTHUMOUS PORTRAIT. *Signed and dated:* Rembrandt 1646. Second and a later variation of Second State [278 x 188]

226. (B. 278) EPHRAIM BONUS, HEBREW PHYSICIAN. *Signed and dated:* Rembrandt f. 1647.

227. (B. 277) JAN ASSELYN ("CRABBETJE"), PAINTER. *Signed and dated:* Rembra[ndt] f. 16.. (last two numerals indistinct; *about* 1647). First, Second, and Third States [215 x 170]

The subject of this portrait was a Dutch landscape painter of the School of Claude, who, because of his deformed hand, was nicknamed "Crabbetje".

228. (B. 285) JAN SIX (USUALLY CALLED "BURGOMASTER" SIX). *Signed and dated* from Second State onwards: Rembrandt f. 1647. Second and Third States [245 x 191]

The original plate is in the possession of the Six family in Amsterdam, and five or six impressions of it were pulled shortly before 1870, one of which is now in the Print Room in Amsterdam. During a period of nearly twenty years Jan Six was one of Rembrandt's closest friends and most active patrons, the bulk of what has since come to be known as the Six Collection of Rembrandts being acquired by him at that time. It has remained intact in the family ever since and has been augmented from time to time with many important additions, while the present bearer of the

name, Dr. Jan Six, has made extensive researches into the life and art of Rembrandt, contributing much information of great value and interest.

229. (B. 22) REMBRANDT DRAWING AT A WINDOW. *Signed and dated:* Rembrandt f. 1648. Fourth, Eighth, and Ninth States [157 x 128]

230. (B. 370) SHEET OF STUDIES WITH THE HEAD OF REMBRANDT. *Signed with* monogram. *About* 1651. Only One State known [111 x 92]

231. (B. 192) THE ARTIST DRAWING FROM A MODEL: UNFINISHED PLATE. *About* 1648. Second State [231 x 184]

232. (B. 103) ST. JEROME READING BESIDE A POLLARD WILLOW. *Signed and dated* in Second State: Rembrandt f. 1648. Second State [179 x 132]

233. (B. 176) BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE. *Signed and dated:* Rembrandt f. 1648. First and Second States [164 x 128]

234. (B. 126) JEWS IN SYNAGOGUE. *Signed and dated:* Rembrandt f. 1648. Second State, and Intermediate State between the Second and Third [71 x 129]

235. (B. 112) MEDEA: OR THE MARRIAGE OF JASON & CREUSA. *Signed and dated* in Fourth State: Rembrandt f. 1648. First and Fourth States [240 x 177]

This plate was designed to illustrate a tragedy of Medea written by Rembrandt's friend, Jan Six, published in Amsterdam 1648.

236. (B. 74) CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN (THE "HUNDRED GUILDER PRINT"). *About* 1649. SECOND STATE [278 x 389]

No more convincing and satisfactory demonstration of Rembrandt's power as an etcher, as well as his profound insight into the most varied types of human character, could well be desired than this plate, incomparable alike in conception and execution. In the catalogue of his works it stands out, together with the "Night Watch", "The Anatomy Lesson", "The Syndics", "The Presentation in the Temple", "The Death of the Virgin", "The Three Trees", and "The Mill", as among the supreme examples of his art. This, the most famous of Rembrandt's etchings, came to be known as the "Hundred Guilder" print through the fact of its having fetched that price at an auction, which was at that time an unheard of price to pay for an etching. An impression of this plate, sold in London at auction in the year 1870, fetched £1250. This plate offers perhaps the most amazing example of the astounding impudence of that English "amateur", Captain Baillie, who obtained possession of it and after re-working a portion of it and completely altering the expression on the face of Christ ruthlessly cut it up into four pieces, the central portion with the figure of Christ being further changed and re-worked, and impressions of each of these parts being issued by him as separate compositions.

237. (B. 89) THE INCREDULITY OF THOMAS. *Signed and dated:* Rembrandt f. 1650. Only ONE STATE known [162 x 210]

This "sketch" is a precursor of Rembrandt's later manner, in which he tended more and more towards greater freedom, vigor, and openness of line.

238. (B. 235) CANAL WITH AN ANGLER & TWO SWANS. *Signed:* Rembrandt f. 1650. SECOND STATE [82 x 107]

239. (B. 236) LANDSCAPE WITH A CANAL AND A LARGE BOAT. *Signed and dated:* Rembrandt f. 1650. FIRST and SECOND STATES [82 x 107]

240. (B. 237) LANDSCAPE WITH A COW DRINKING. *About* 1650. FIRST and SECOND STATES [102 x 129]

No. 38—The Blind Fiddler. 1631

No. 9—Beggar Standing Leaning on a Stick. About 1630-32

No. 164—A Peasant in a High Cap, Standing, Leaning on a Stick. 1639

No. 139—The Quack Salver. 1635

No. 205—The Three Trees. 1643

241. (B. 224) LANDSCAPE WITH A HAYSTACK AND A FLOCK OF SHEEP: ARCHED PLATE. *Signed and dated:* Rembrandt f. 1636–50. First and Second States [83 x 174]

Second State of this plate, according to Hind, is distinguished from the First only by the addition of "a distant horizon behind the figures on left", while the print in Mr. Morgan's collection shows very considerable additional work all over the plate. The roof of the little house at the end of the road, which is white in the First State, has been shaded and the tonality of the left bank, the road beyond the flock of sheep, the large clump of trees to the left of the haystack, as well as the wide expanse of field in front of it, together with the receding perspective on the right of it, have been considerably altered by the addition of much fine cross-hatching. All of which would indicate a Third State so far not listed in Mr. Hind's catalogue.

242. (B. 213) LANDSCAPE WITH A MILKMAN. *About* 1636–50. First and Second States [65 x 174]

243. (B. 227) LANDSCAPE WITH AN OBELISK: ARCHED PLATE. *About* 1650. Second State [83 x 160]

244. (B. 223) LANDSCAPE WITH TREES, FARM BUILDINGS, & A RUINED TOWER. *About* 1650. Third and Fourth States [123 x 318]

245. (B. 218) LANDSCAPE WITH A SQUARE TOWER: ARCHED PLATE. *Signed and dated:* Rembrandt f. 1650. Third State, according to Rovinski; Fourth State, according to Hind [88 x 155]

246. (B. 217) THE THREE COTTAGES. *Signed and dated:* Rembrandt f. 1650. Third State [161 x 202]

248. (B. 159) THE SHELL. *Signed and dated:* Rembrandt f. 1650. First and Second States [97 x 132]

The First State of this plate is excessively rare and is represented here by an unusually fine early impression.

249. (B. 234) THE GOLD WEIGHER'S FIELD. *Signed and dated:* Rembrandt 1651.

According to the generally accepted tradition this plate depicts the country seat of the Receiver-General, Uytenbogaert, as seen from the house which lay between Naarden and Oude Bussum.

250. (B. 195) THE BATHERS. *Signed and dated:* Rembrandt f. 1651. SECOND STATE [109 x 137]

251. (B. 272) CLEMENT DE JONGHE, PRINT SELLER. *Signed and dated:* Rembrandt f. 1651. FIRST and SIXTH STATES [206 x 161]

Clement de Jonghe was established in Amsterdam as a print seller and publisher from about 1640 to 79. He also engraved a few plates himself. The inventory made of his prints at the time of his death in 1679 is the earliest known list of any considerable number of Rembrandt's etchings.

252. (B. 42) THE BLINDNESS OF TOBIT: LARGER PLATE. *Signed and dated* in two places: Rembrandt f. 1651. FIRST STATE [161 x 129]

253. (B. 53) THE FLIGHT INTO EGYPT: A NIGHT PIECE. *Signed and dated:* Rembrandt f. 1651. FIFTH STATE [127 x 110]

255. (B. 46) ADORATION OF THE SHEPHERDS: A NIGHT PIECE. *About* 1652. SIXTH STATE [149 x 198]

256. (B. 67) CHRIST PREACHING. ("LA PETITE TOMBE"). *About* 1652. Only ONE STATE accepted [155 x 207]

This plate is entitled "La tombe's little plate" in the 1679 inventory of the print seller, Clement de Jonghe, from which the corruption "La petite tombe", originated by Gersaint, was derived.

257. (B. 65) CHRIST DISPUTING WITH THE DOCTORS: THE LARGER PLATE. *Signed and dated:* Rembrandt f. 1652. FIRST STATE [126 x 213]

258. (B. 41) DAVID IN PRAYER. *Signed and dated:* Rembrandt f. 1652. First, Second, and Third States.

259. (B. 131) A PEASANT FAMILY ON A TRAMP. *About* 1652. First State [112 x 92]

260. (B. 270) DR. FAUSTUS IN HIS STUDY WATCHING A MAGIC DISK. *About* 1647-52. Second State, and Intermediate State between the Second and Third States [209 x 161]

261. (B. 11) TITUS VAN RYN, REMBRANDT'S SON. *About* 1652–56. Only One State known [101 x 72]

263. (B. 222) A CLUMP OF TREES WITH A VISTA. *Signed and dated:* Rembrandt f. 1652. Second State [124 x 210]

264. (B. 221) LANDSCAPE WITH A ROAD BESIDE A CANAL. *About* 1640–52. First and Second States [74–79 x 209]

266. (B. 56) THE FLIGHT INTO EGYPT; CALLED IN THE STYLE OF ELSHEIMER: altered from Tobias and the Angel by Hercules Seghers as represented in the First State. Alteration by Rembrandt *about* 1653, marking the Second State. Fourth and Sixth States [213 x 284]

The original etching by Seghers was an adaptation from an engraving by Hendrik Goudt after a picture by Adam Elsheimer, now in the National Gallery, London. The changes wrought by Rembrandt so materially alter the whole character of the composition as to place it in the category of his original works. In the original version of this plate the figures of Tobias and the Angel were out of all proportion to the landscape, and they have been entirely deleted by Rembrandt, who replaced them with Joseph and Mary on the Ass, filling in the intervening space with a clump of trees etched in his boldest manner, thus attaining a finer balance in the whole composition.

267. (B. 104) ST. JEROME READING IN AN ITALIAN LANDSCAPE. *About* 1653–57. First and Second States [260 x 207]

According to Seymour Haden, the landscape with the buildings was suggested to Rembrandt by Titian or Campagnola. The original study for this plate is in the collection of the Kunsthalle, Hamburg.

268. (B. 264) JAN ANTONIDES VAN DER LINDEN, PROFESSOR OF MEDICINE AT THE UNIVERSITY OF LEYDEN. *Dated* 1665. Fifth and Sixth States. Measurement of this plate varies between [124 x 149 and 105]

The impression from the Fifth State in this collection carries an inscription written in ink in XVII-century handwriting which may possibly be by Rembrandt himself, reading: "Dr. van der Linden", followed by what appears to be a date now quite illegible. The impression from the Sixth State of the plate in this collection carries the following carefully lettered inscription in the panel below the portrait:

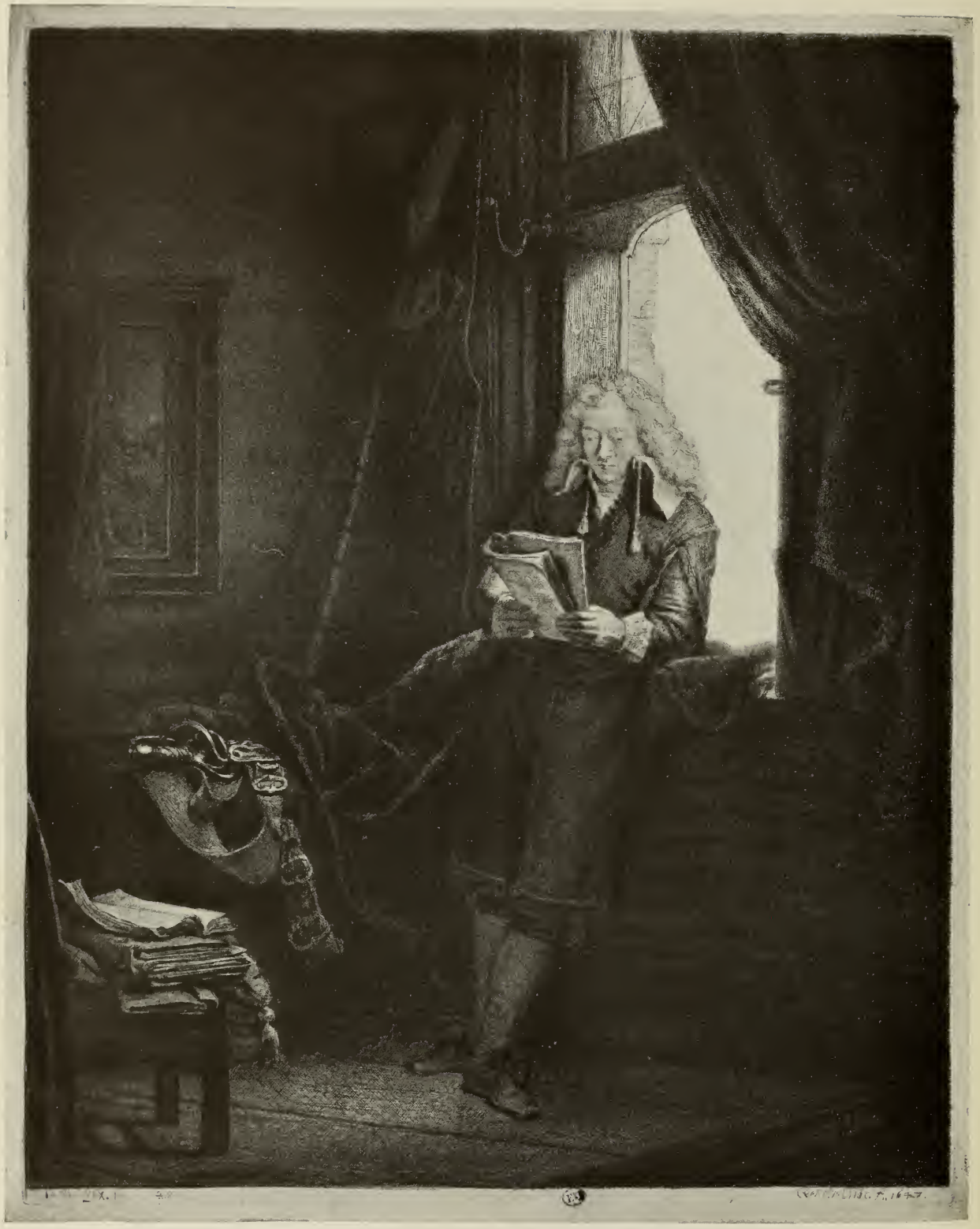
"Johannes Antonides van der Linde[n]
Medicinae Doctor de Inspector
Collegii Med: Amstel
Deinde
Professor in Academia Lugd. Bat".

This plate was etched by Rembrandt as a frontispiece to one of van der Linden's works on medicine and was based on the portrait by Abraham van den Tempel, dated 1660, now in The Hague, which Rembrandt rather freely adapted, suppressing the conventional curtain in the background, and the right hand, which is a distracting incident in the original. No copies of the book in question have so far been found to contain an impression of the plate, which was evidently never used for the purpose intended.

269. (B. 282) LIEVEN WILLEMSZ VAN COPPENOL, WRITING-MASTER: THE SMALLER PLATE. *About* 1636–53. Second State [257 x 189]

270. (B. 78) CHRIST CRUCIFIED BETWEEN THE TWO THIEVES ("THE THREE CROSSES"): LARGE OBLONG PLATE. *Signed and*

No. 227—Jan Asselyn ("Crabbetje") Painter. About 1647



No. 228—Jan Six (usually called "Burgomaster" Six). 1647

dated from the Third State: Rembrandt f. 1653. First, Second, and Fourth States [385 x 450]

Hardly anywhere in Rembrandt's whole opus is the progression and development of his ideas so clearly and dramatically marked as in this extraordinary interpretation of the tragic scene enacted on Golgotha, the final stage of which is presented in the Fourth State of the plate with a dramatic force and poignancy unrivaled in the whole history of art. It is the apotheosis of suffering expressed with an intensity that finds its parallel only in mad King Lear on the Heath and the blind Oedipus fumbling his way into oblivion. The transformation wrought in the plate from the First to the Last State is as marked an exhibition of virtuosity in the handling of a copper plate as of graphic visualization of a powerfully conceived idea carried to its ultimate expression.

271. (B. 76) CHRIST PRESENTED TO THE PEOPLE: LARGE OBLONG PLATE. *Signed and dated:* (from VI State): Rembrandt f. 1655. First and Eighth States [383 (I and II) and 357 (III etc.) x 455]

This plate, a pendant to "The Three Crosses" in conception and execution, offers another striking illustration of Rembrandt's power of self-criticism in the progressive development of his ideas. In the Final State of this plate he has eliminated the group of on-lookers in the foreground, allowing the spectator of his work to take their place, thereby achieving a greater structural concentration in the composition. The effect of this simplification is quite magical, throwing into strong relief the full significance of the "Ecce Homo". By such master strokes the creative mind of Rembrandt is revealed to us in its full potency, and only in his etchings are we permitted to observe this generating process at work through its various stages of development.

272. (B. 125) THE GOLF PLAYER. *Signed and dated:* Rembrandt f. 1654. First State [96 x 144]

273. (B. 45) THE NATIVITY. *Signed:* Rembrandt f. *About* 1654. First State [105 x 129]

274. (B. 47) THE CIRCUMCISION (IN THE STABLE). *Signed and dated:* Rembrandt f. 1654. First State—two Variants [94 x 144]

275. (B. 63) THE HOLY FAMILY "WITH THE SERPENT". *Signed and dated:* Rembrandt f. 1654. First State [94 x 143]

276. (B. 55) THE FLIGHT INTO EGYPT: THE HOLY FAMILY CROSSING A BROOK. *Signed and dated:* Rembrandt f. 1654. Only One State known [94 x 144]

This is a brilliant early impression.

277. (B. 64) CHRIST SEATED DISPUTING WITH THE DOCTORS. *Signed and dated:* Rembrandt f. 1654. First and Second States [95 x 144]

278. (B. 60) CHRIST & HIS PARENTS RETURNING FROM JERUSALEM. *Signed and dated:* Rembrandt f. 1654. Only One State known [94 x 144]

This is a very early and unusually fine impression of this plate.

279. (B. 50) THE PRESENTATION IN THE TEMPLE: IN REMBRANDT'S DARK MANNER. *About* 1654. Only One State known [210 x 162]

The impression of the plate in this collection is a particularly fine one on Japanese paper.

280. (B. 83) THE DESCENT FROM THE CROSS BY TORCHLIGHT. *Signed and dated:* Rembrandt f. 1654. First State [210 x 161]

281. (B. 86) THE ENTOMBMENT. *About* 1654. First and Third States [211 x 161]

282. (B. 87) CHRIST AND THE DISCIPLES AT EMMAUS: THE LARGER PLATE. *Signed and dated:* Rembrandt f. 1654. First and Second States [209 x 159]

283. (B. 35) ABRAHAM'S SACRIFICE. *Signed and dated:* Rembrandt f. 1655. Only One State [156 x 131]

Very fine early impression with much burr.

284. (B. 36) FOUR ILLUSTRATIONS TO A SPANISH BOOK. *Signed and dated:* Rembrandt f. 1655.

A. THE IMAGE SEEN BY NEBUCHADNEZZAR. Second, Third, and Fifth States.

B. JACOB'S LADDER. First and Third States.

C. DAVID AND GOLIATH. First and Second States.

D. DANIEL'S VISION OF FOUR BEASTS. Second and Third States.

These illustrations were made for a book in Spanish entitled "Piedra Gloriosa o de la Estatua de Nebuchadnesar" by Rembrandt's friend, Samuel Manasseh Ben Israel. It was published in Amsterdam in 1655; copies of the book containing the original plates are excessively rare.

285. (B. 123) THE GOLDSMITH. *Signed and dated:* Rembrandt f. 1655. First State [77 x 57]

286. (B. 29) ABRAHAM ENTERTAINING THE ANGELS. *Signed and dated:* Rembrandt f. 1656. Only One State known [159 x 131]

287. (B. 274) JACOB HAARING (THE "OLD HAARING"). *About* 1655. Second State [195 x 149]

288. (B. 275) THOMAS JACOBSZ HAARING (THE "YOUNG HAARING"). *Signed and dated:* Rembran[dt] f. 1655. First State [197 x 148] and Fifth State [118 x 105]

289. (B. 284) ARNOLD THOLINX, INSPECTOR OF MEDICAL COLLEGES AT AMSTERDAM. *About* 1656. First State [198 x 149]

This impression is one of the few excessively rare impressions of the First State, known to be represented only in the British Museum and Rothschild Collections. This early impression is of the greatest comparative value by reason of the strength of the burr, which gives to this proof a richness and vitality considerably abated in later impressions after the Second State.

290. (B. 276) JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR. *Signed and dated* from the Second State onwards: Rembrandt f. 1656. First and Second States [197 x 148]

291. (B. 273) ABRAHAM FRANCZ, ART DEALER. *About* 1656 or later. Fourth, Seventh, and Eighth States [152 x 208]

292. (B. 107) ST. FRANCIS PRAYING BENEATH A TREE. *Signed and dated* in two places: Rembrandt f. 1657. First and Second States [180 x 244]

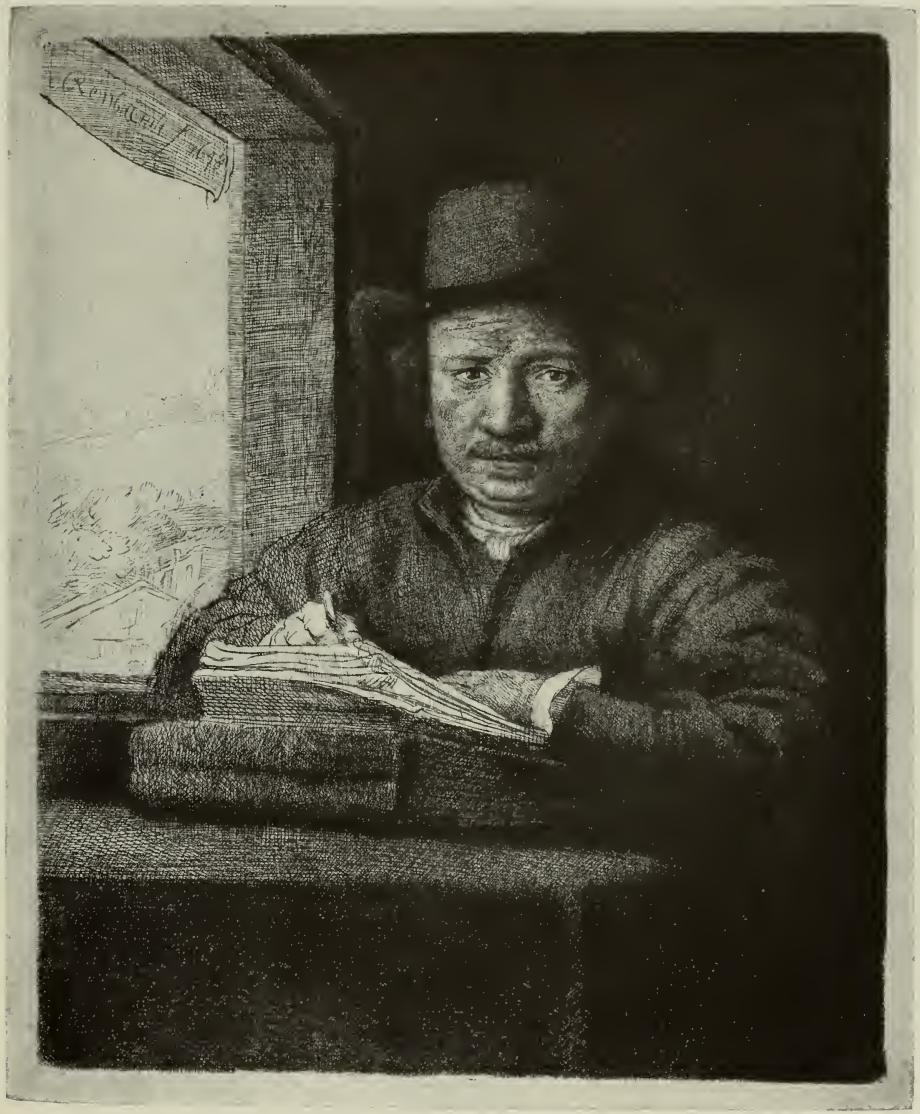
The impression from the First State of this plate in this collection is printed on very heavy parchment.

293. (B. 75) THE AGONY IN THE GARDEN. *Signed and dated:* Rembrandt f. 165– (*about* 1657). Only One State known [118 x 83]

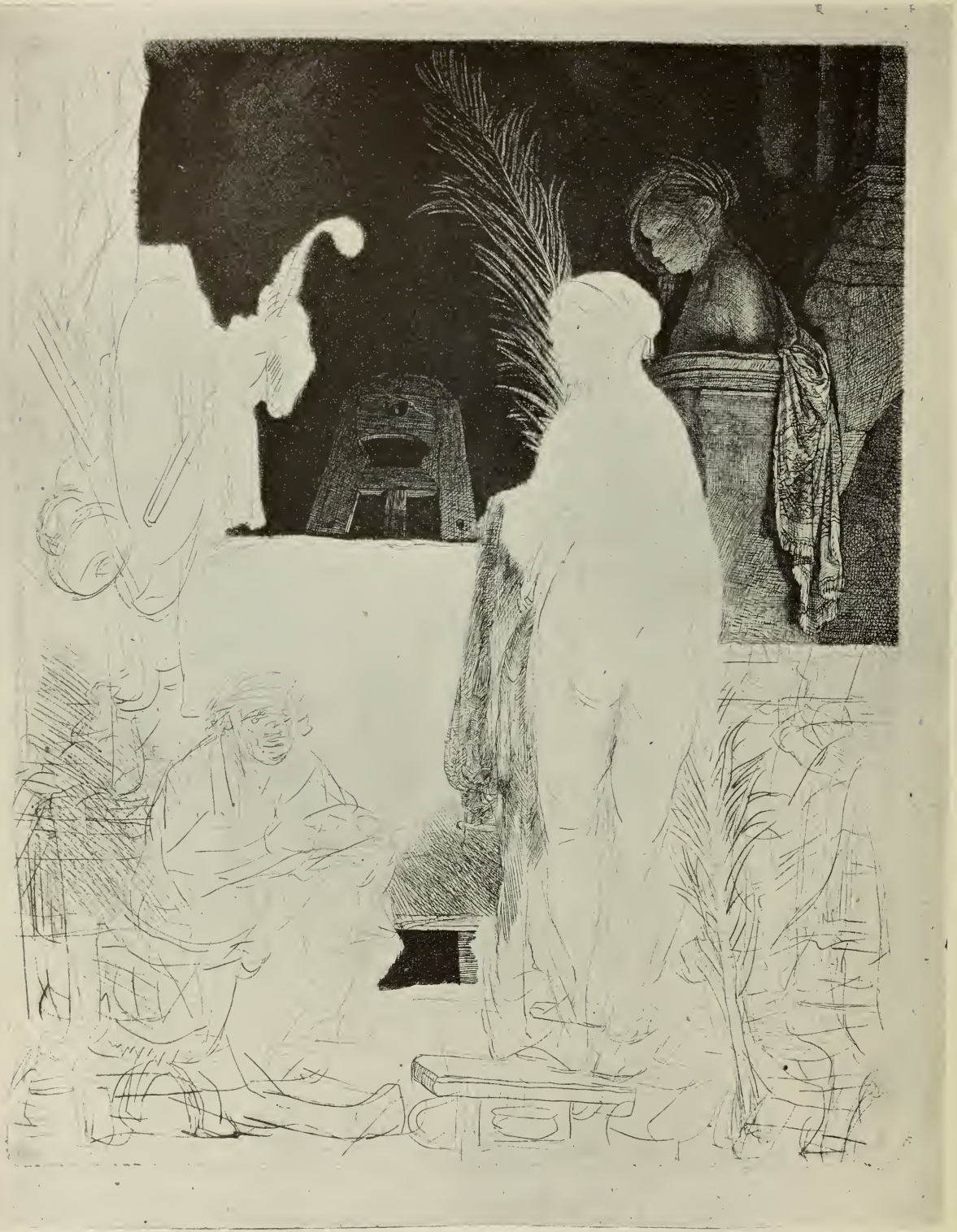
294. (B. 70) CHRIST AND THE WOMAN OF SAMARIA: THE ARCHED PLATE. *Signed and dated* on the Third State: Rembrandt f. 1658. Third and Fourth States [125 x 160]

295. (B. 110) ALLEGORICAL PIECE CALLED THE PHOENIX. *Signed and dated:* Rembrandt f. 1658. Only One State known [180 x 183]

The meaning of this plate has been variously interpreted as signifying the Dutch



No. 229—Rembrandt Drawing at a Window. 1648



No. 231—The Artist Drawing from a Model: unfinished plate. About 1648

victory over the Spanish at Dunes in 1658, as symbolizing the final triumph and union of the States of Holland, and as an allegory of Death and Immortality.

296. (B. 197) A WOMAN SITTING HALF DRESSED BESIDE A DUTCH STOVE. *Signed and dated:* Rembrandt f. 1658. THIRD and SEVENTH STATES [228 x 186]

297. (B. 199) WOMAN PREPARING TO DRESS AFTER BATHING. *Signed and dated:* Rembrandt f. 1658. FIRST and SECOND STATES [157 x 128]

298. (B. 200) A NUDE WOMAN WITH HER FEET IN WATER. *Signed and dated:* Rembrandt f. 1658. Only ONE STATE known [159 x 80]

299. (B. 205) NUDE NEGRESS RECLINING, SEEN FROM BEHIND. *Signed and dated:* Rembrandt f. 1658. SECOND and THIRD STATES [80 x 157]

300. (B. 283) LIEVEN WILLEMSZ VAN COPPENOL, WRITING-MASTER: THE LARGER PLATE. *About* 1658. FOURTH, FIFTH STATES [341 x 290], and SIXTH STATE, the Head only [159 x 133]; the plate reduced, according to von Seidlitz, shortly before 1770.

The long Latin inscription on the impression of the Fourth State of this plate in Mr. Morgan's Collection is written by Coppenol himself, furnishing an excellent example of this famous writing-master's penmanship. The inscription is signed by him in the lower left-hand corner as follows: "*L. van Coppenol, scripsit ano. 1661 aetatis 62*". Other impressions with inscriptions by Coppenol are to be found in Amsterdam (dated 1661) and in the British Museum (dated 1664). A painting by Rembrandt of the same subject and of almost the same size, in Lord Ashburton's Collection, probably served as the basis of the etching.

301. (B. 94) PETER AND JOHN HEALING THE CRIPPLE AT THE

GATE OF THE TEMPLE. *Signed and dated:* Rembrandt f. 1659. SECOND and THIRD STATES [179 x 216]

302. (B. 203) JUPITER & ANTIOPE: THE LARGER PLATE. *Signed and dated:* Rembrandt f. 1659. FIRST STATE (two impressions) [139 x 205]

The attitude of Antiope in this plate is strongly reminiscent of the painting of the same subject by Correggio in the Louvre, with which Rembrandt may have been familiar through some drawing or copy brought back to Holland by a painter friend.

303. (B. 202) THE WOMAN WITH THE ARROW. *Signed and dated:* Rembrandt f. 1661. SECOND and THIRD STATES [203 x 123]

This plate, made eight years before he died, is the last of Rembrandt's dated etchings, for which a preparatory drawing is to be found in the British Museum.

304. (B. 3) REMBRANDT WITH FALCON. *About* 1632–34. SECOND STATE [126 x 98]

This is one of the disputed plates, rejected by Mr. Hind and accepted by Dr. Jan Six, who suggests that the ineffective result may possibly be accounted for if one supposes that Rembrandt was working after some lost picture.

308. (B. 93) THE BEHEADING OF ST. JOHN THE BAPTIST. *Signed with* monogram. THIRD and FOURTH STATES [158 x 124]

This is among the plates rejected by Mr. Hind but accepted by Bartsch, von Seidlitz, and Dr. Jan Six, who defend its authenticity as an early work of 1629-30.

310. (B. 108) THE HOUR OF DEATH. *About* 1634–40. SECOND STATE, and INTERMEDIATE STATE between the Second and Third [138 x 89]

This is among the plates rejected by Mr. Hind but accepted by Bartsch, von Seidlitz and Dr. Jan Six. It has been attributed to Ferdinand Bol, who was actively at work at the time of the appearance of the book by J. H. Krul, "Pampiere Wereld", in which the etching was published in Amsterdam in 1644.

312. (B. 127) A WOMAN CUTTING HER MISTRESS'S TOE NAILS. (BATHSHEBA?). SECOND STATE [124 x 95]

This plate is listed among the "rejected etchings" by Mr. Hind, who attributes it to Ferdinand Bol, while Dr. Jan Six accepts it as by Rembrandt, contending that it is a copy by him from a painting at Rennes, dated 1632 (Bode, 558).

314. (B. 137) OLD MAN IN A TURBAN STANDING WITH A STICK. Only ONE STATE known [138 x 108]

This plate was rejected by Mr. Hind and accepted by Dr. Jan Six as an authentic work of Rembrandt.

324. (B. 214) VILLAGE WITH TWO GABLED COTTAGES ON A CANAL. Only ONE STATE known [56 x 174]

This plate is among those rejected by Mr. Hind, who attributes it to Jacob Koninck, with which I am very strongly inclined to agree. The weak, characterless drawing certainly places it outside of the category of Rembrandt's works, nor can it be even included among the plates executed in his studio by his pupils and collaborateurs. The same applies to the following.

325. (B. 215) LANDSCAPE WITH A COACH. Only ONE STATE known [64 x 177]

In the same category as the foregoing.

353. (B. 308) BUST OF A MAN WITH THICK LIPS. *About* 1631. SECOND STATE, and INTERMEDIATE STATE between the Second and Third [75 x 60]

This is among the plates rejected by Hind,who attributes it to Jan Lievens. Bartsch, Rovinski, and von Seidlitz catalogue it as by Rembrandt.

354. (B. 318) PHILOSOPHER WITH AN HOUR-GLASS (WOOD-CUT). *About* 1630. [55 x 50]

Hind attributes this to Jan Lievens, while Bartsch, Rovinski, and von Seidlitz accept it as being by Rembrandt.

361. (B. 341) SO-CALLED STUDY FOR "THE GREAT JEWISH BRIDE". Second and Third States [135 x 97]

Rejected by all authorities except Bartsch, and attributed by Rovinski to Bol.

364. (B. 357) THE WHITE NEGRESS. *Signed with* monogram in reverse on First State [112 x 83], Second State [98 x 77]

This plate is rejected by Mr. Hind, who believes he sees in it the manner of Jan Lievens, while it is accepted by Dr. Jan Six, who, however, admits the Lievens-like style.

B. DRAWINGS

The numbers in parentheses refer to the Morgan numbers

365. (M. 1) FIVE STUDIES OF MEN'S HEADS. Pen and Bistre.

366. (M. 179) SKETCH OF A WOMAN'S HEAD AND OF A WOMAN HOLDING A BABY. Pen and Bistre.

367. (M. 180) STUDIES OF A WOMAN ASLEEP IN BED. Pen and Bistre.

368. (M. 181) DEATH OF THE VIRGIN. Preliminary Study for the etching of the same title. Pen and Bistre and Bistre wash.

369. (M. 183) THE BLINDNESS OF TOBIT. Preliminary Study for the etching of the same title. Pen and Bistre and Bistre wash.

370. (M. 184) ACHILLES AND BRISEIS. Pen and Bistre.

371. (M. 185) JOSEPH INTERPRETING THE DREAMS OF THE OFFICERS OF PHARAOH. Preliminary Study for the etching of *Joseph Telling His Dreams*. Brush and Bistre.

No. 236—Christ, with the Sick around Him, Receiving Little Children (the "hundred guilder" print). About 1649

No. 230—Sheet of Studies with the Head of Rembrandt. About 1651

372. (M. 186) ADAM AND EVE AFTER THE FALL. Preliminary Study for the etching of *Adam and Eve*. Pen and Bistre.

373. (M. 187) JACOB'S DREAM. Pen and Bistre and Bistre wash.

374. (M. 189) CHRIST MOCKED. Pen and Bistre.

375. (M. 190) SKETCH OF A MAN IN A FUR CAP AND THREE VIEWS OF A WOMAN HOLDING A BABY. Pen and Bistre.

376. (M. 193) TOBIT RECEIVING HIS FATHER'S BLESSING. Pen and Bistre and Bistre wash.

377. (M. 195) ABRAHAM DISMISSING HAGAR. Preliminary Study for the etching of *Abraham sending away Hagar and Ishmael*. Brush and Bistre.

378. (M. 196) ESTHER AND MORDECAI. Brush and Bistre and Bistre wash.

379. (M. 197) DEPARTURE OF THE ANGEL FROM THE FAMILY OF TOBIT. Study for the etching of *Angel Departing from Tobit and His Family*. Pen and Bistre.

400. (M. 199) WOMAN ASLEEP IN A CHAIR. Brush and Bistre and Bistre wash.

401. (M. 204) TWO STUDIES OF CAMELS. Pen and Bistre and Bistre wash.

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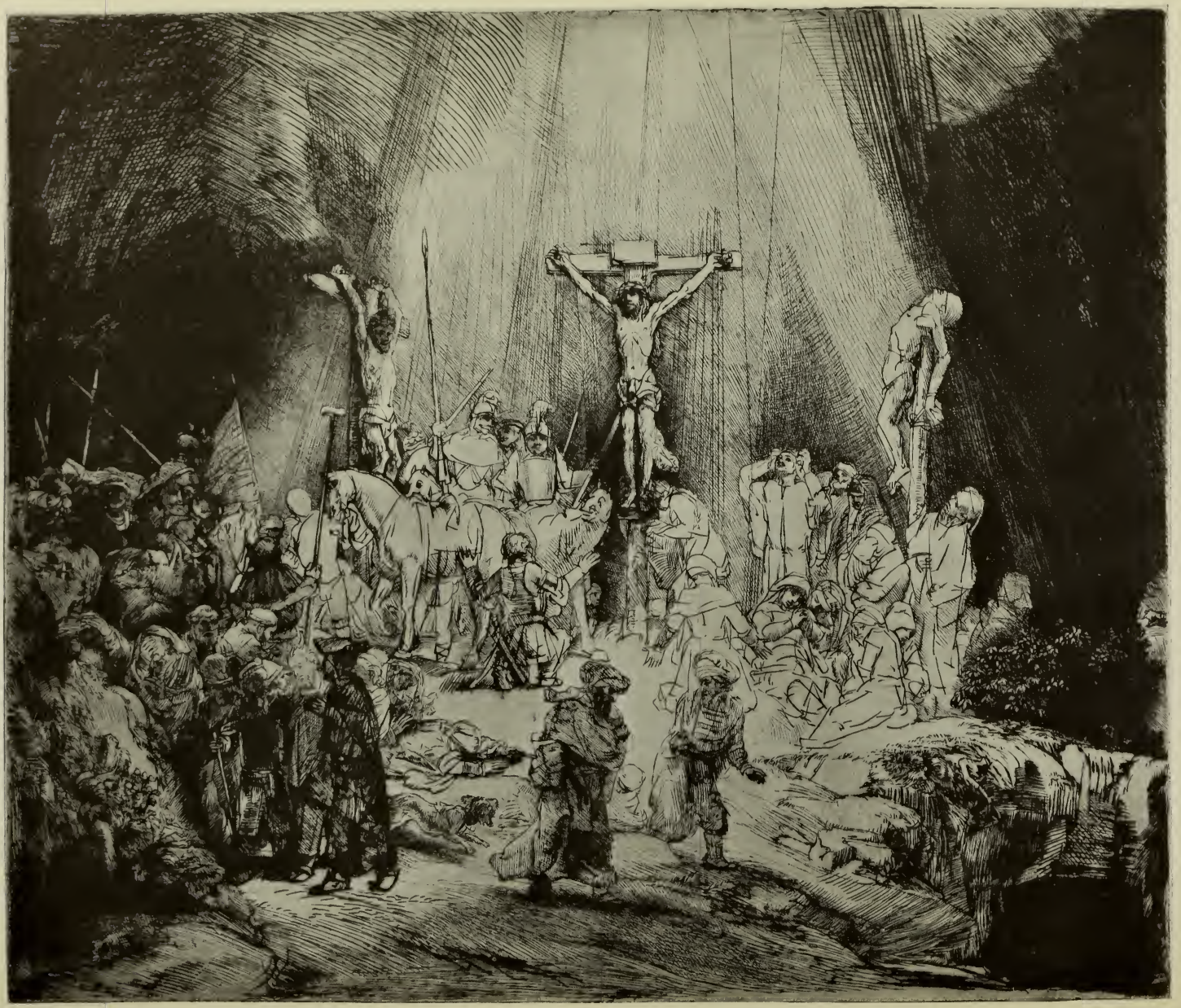

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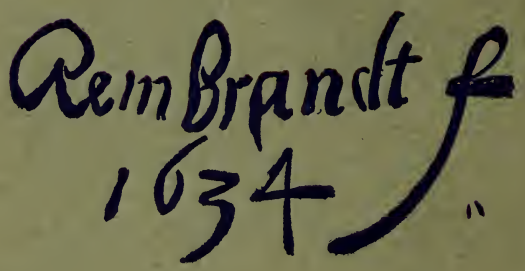
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